

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3947.

SATURDAY, JUNE 20, 1903.

THREEPENCE  
REGISTERED AS A NEWSPAPER

**PALESTINE EXPLORATION FUND.**—The ANNUAL GENERAL MEETING will be held on MONDAY, June 22, at the ROYAL INSTITUTION, ALBEMARLE STREET, W., the BISHOP of SALISBURY in the Chair, at 4 p.m.  
Recent Discoveries will be described and illustrated by Lantern Slides.  
Application for Tickets should be made to the SECRETARY, 38, Conduit Street, W.

**THE FOLK-LORE SOCIETY.**—The LAST MEETING of the SESSION will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, June 24, at 8 p.m., when a Paper will be read by Mr. C. J. TAYLOR on "Some Notes of the Customs and Folk-lore of the Natives of Roebuck Bay, West Australia," communicated by Mrs. PEGGS, and illustrated by an Exhibition of the Weapons, Charms, and other Effects, including an Initiation Mask used by the same Tribe.  
F. A. MILNE, Secretary.  
11, Old Square, Lincoln's Inn, W.C., June 15, 1903.

**EX-LIBRIS SOCIETY.**  
President—Sir JAMES RAIFOUR PAUL, Lyon King-of-Arms.  
The TWELFTH ANNUAL EXHIBITION OF BOOK-PLATES and HERALDRY will take place at the WESTMINSTER PALACE HOTEL, S.W., on MONDAY, June 22, from 3 to 10.30 p.m., and on TUESDAY, June 23, from 11 a.m. to 5 p.m. Reception and Conversation, MONDAY, at 8 p.m.  
W. H. K. WRIGHT, Hon. Sec.

**R.W.S.—ROYAL SOCIETY OF PAINTERS**  
EXHIBITION NOW OPEN, 10 to 6—54, Pall Mall East (near National Gallery).  
F. W. HAYWARD BUTT, Secretary.

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**PENSIONS.**—The Annuitants now number Thirty-six, the Men receiving 25s. and the Women 20s. per annum each, and they include:  
The "Royal Victoria Pension Fund," which was established in 1887 and enlarged in 1897, to commemorate the great advantages the News Trade has enjoyed under the rule of Her late Majesty Queen Victoria; provides Pensions of 20s. a year each for Four Widows of News-vendors. The Committee hope they may be enabled to increase this Fund as an appropriate Memorial of the Queen's beneficent reign.

The "Francis Fund" provides Pensions for One Man, 25s., and One Woman, 20s., and was specially subscribed in memory of the late John Francis, who died on April 6, 1882, and was for more than fifty years Publisher of the *Athenæum*. He took an active and leading part throughout the whole period of the agitation for the repeal of the various then existing "Taxes on Knowledge," and was for very many years a staunch supporter of this Institution.

The Horace Marshall Pension Fund is the gift of the late Mr. Horace Brooks Marshall. The employees of that firm have primary right of election to its benefits, but this privilege never having been exercised, the General Pensions of the Institution have since the full benefit arising from the interest on this investment since 1887.

The "Hospital Pensions" consist of an annual contribution of 53s., whereby Sir Henry Charles Burdett and his co-directors generously enable the Committee to grant 20s. for One Year to a Man and 15s. for One Year to a Woman, under conditions laid down in Rule 8.

W. WILKIE JONES, Secretary.

**UNIVERSITY OF LONDON.**  
The Senate invite applications for the following posts:—  
ACADEMIC REGISTRAR. Initial salary 600l.  
SECRETARY to the UNIVERSITY EXTENSION REGISTRAR. Salary 250l., rising to 300l.  
It is hoped that the successful Candidates will be able to enter on their duties at the end of September. Particulars can be had on application.  
ARTHUR W. RUCKER, Principal.  
University of London, South Kensington, S.W.  
June 18, 1903.

**MIDDLEBROUGH HIGH SCHOOL.**  
MODERN HISTORY MASTER.  
WANTED, to commence duties on SEPTEMBER 8, 1903, a MODERN HISTORY MASTER, to take History Work in the Day School for the Cambridge Local Examinations and University History Scholarships, and to give One Lecture a Week in Political Economy and One in Economic History to Adult Evening Classes. Inclusive salary 160l. per annum.  
Applications to be forwarded to the HEAD MASTER, High School, Middlebrough, as early as possible.  
J. S. CALVERT, Clerk to the Governors.  
Municipal Buildings, Middlebrough, June 9, 1903.

**WOOLWICH POLYTECHNIC,**  
WILLIAM STREET, WOOLWICH.  
PRINCIPALSHIP.  
The GOVERNORS invite applications for the post of PRINCIPAL of the WOOLWICH POLYTECHNIC, which will be vacated by Dr. Ryan's appointment to the Principalship of the Farringdon Technical Institute.  
Experience in education and in administration indispensable. Commencing salary 600 per annum.  
Applications must be made on Forms to be obtained from the undersigned, and from whom further information respecting the duties of the Principal can be had. Applications must be received at this Office not later than JULY 4, 1903.  
Convening Members of the Governing Body will be held to disqualify any Candidate.  
A. J. NAYLOR, Clerk to the Governors.  
June 8, 1903.

**MANNING'S TRUST SCHOOL.**  
SAVANNAH, JAMAICA.  
WANTED a HEAD MASTER, to begin work in SEPTEMBER. Graduate in Arts or Science of British University. Salary beginning 500l. per annum, with Residence. Secondary Education or Standard of Cambridge Local Examinations. For further particulars apply to H. SOTHEMAN & Co. 140, Strand, London.

**ST. BEES GRAMMAR SCHOOL, CUMBERLAND.**  
The Office of HEAD MASTER will be VACANT at the end of the Summer Term, and the Governors will shortly proceed to fill up the vacancy. The Head Master must be a Graduate of some University in the United Kingdom. A Copy of the Scheme under which the School is administered may be obtained from the Clerk to the Governors on payment of One Shilling, and he will supply further information on application. Candidates are desired to send their names and qualifications (names of the same), and not more than seven references, to T. H. BROCKBANK, Clerk to the Governors, Whitehaven, not later than JULY 15. The person appointed will be expected to begin his work in the middle of September.

**CHRIST'S COLLEGE GRAMMAR SCHOOL,**  
CANTERBURY, NEW ZEALAND.  
Applications are invited for the appointment of HEAD MASTER, who must be a University Man and a Communicant Member of the Church of England. Not essential to be in Orders. Salary 600l., with a Capitation allowance. House rent free. Boarders allowed. For further particulars and Application Forms apply to the AGENT-GENERAL for NEW ZEALAND, 13, Victoria Street, London, S.W.  
June 15, 1903.

**BOROUGH of SWINDON EDUCATION COMMITTEE.**  
SWINDON AND NORTH WILTS TECHNICAL SCHOOL.  
Principal—H. BOTTOMLEY KNOWLES, M.A. (Oxon).  
APPOINTMENT OF MODERN LANGUAGE MISTRESS.  
The Committee require the services of an ASSISTANT MISTRESS for the DAY SECONDARY SCHOOL for BOYS and GIRLS, to teach Modern Languages (French and German).  
Commencing salary 150l. per annum.  
The salary will be paid monthly, and the engagement terminable by one month's notice on either side.  
Candidates invited to meet the Committee will be allowed third-class railway fare and reasonable out-of-pocket personal expenses.  
Canvassing will be a disqualification.  
The Mistress appointed will be required to commence duty on September 1, 1903.  
Form of application, which must be returned to me not later than WEDNESDAY, July 1, may be had from  
W. SEATON, Secretary to the Committee.  
Swindon, June 16, 1903.

**LANCASHIRE EDUCATION COMMITTEE.**  
The LANCASHIRE EDUCATION COMMITTEE request applications for the following appointments:  
1. SECRETARY OF ELEMENTARY EDUCATION.  
2. SECRETARY OF HIGHER EDUCATION.  
The latter will be required to possess special knowledge in connexion with Secondary Education.  
The salary in each case will commence at 600l. per annum, increasing by 50l. a year to 750l. per annum, and the appointment will be subject to three months' notice on either side.  
The persons appointed will be subordinate to the Director of Education, and they will be required to devote their whole time to the duties required of them.  
All office and travelling expenses will be provided.  
Applicants must state their age, present occupation, and past experience.  
Canvassing members of the Committee strictly prohibited.  
Applications, with not more than four Testimonials, to be sent to the Clerk of the County Council, at the County Offices, Preston, endorsed "Secretary of Elementary Education" or "Secretary of Higher Education," as the case may be, on or before JUNE 29, 1903.  
HARCOURT E. CLARE, Clerk of the Lancashire County Council.

**BOROUGH of CHATHAM.**  
NEW PUBLIC LIBRARY.  
The TOWN COUNCIL will shortly proceed to the appointment of a LIBRARIAN for their NEW LIBRARY. Candidates must be Gentlemen having had experience in a Public Library and competent to take charge of, manage, and control the Library, and have a good knowledge of Books. Salary to commence 120l., rising 6l. annually to a maximum of 150l.  
Applications, endorsed "Librarian," stating age, qualifications, and present position, accompanied by copies of not more than two recent Testimonials, to be sent to me not later than WEDNESDAY, June 24, 1903. Canvassing will disqualify.  
H. P. MANN, Town Clerk.  
Town Hall, Chatham, June 10, 1903.

**YORK PUBLIC LIBRARY.**  
AN ASSISTANT WANTED. Previous experience in a Free Library and a practical knowledge of Cataloguing necessary. Salary 70l. Applications, stating age, experience, and qualifications, accompanied by copies of not more than three Testimonials, must be delivered not later than the morning of THURSDAY, June 25, to  
ARTHUR H. FURNISH, City Librarian.  
Clifford Street, York, June 9, 1903.

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**LIFE of H. H. ALMOND, LL.D.,** late Head Master of Loretto School.—Mr. R. J. MACKENZIE is engaged upon this life, and would be obliged if all illustrative Letters and Reminiscences were sent to him care of Mrs. Almond, North Oak Lodge, Musselburgh, without delay.

**OWENS COLLEGE, MANCHESTER.**

PLATT BIOLOGICAL SCHOLARSHIP.  
One Scholarship of the value of 50l. will be offered this year. The Scholarship is open to persons who have studied Zoology or Botany in any University or College Laboratory. The Scholar will be required to devote himself to research in the Zoological or Botanical Laboratory of the Owens College during the tenure of his Scholarship.  
Applications should be sent, before JULY 7, to the Registrar, from whom further particulars may be obtained.  
SYDNEY CHAFFERS, Registrar.

**OWENS COLLEGE, MANCHESTER, and MANCHESTER ROYAL INFIRMARY.**

ENTRANCE MEDICAL SCHOLARSHIPS.  
TWO SCHOLARSHIPS will be offered this year. One for proficiency in Arts and One for proficiency in Science.  
Each Scholarship is of the value of 100l. and the successful Candidates will be required to enter for the full Medical Curriculum both in the Owens College and in the Manchester Royal Infirmary.  
The Scholarships will be awarded only to Candidates who give evidence of a high standard of proficiency in Arts or Science respectively.  
Applications should be sent, on or before JULY 1, 1903, to the Registrar of the Owens College, from whom further particulars may be obtained.  
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*Fancy Engravings, the Property of a Lady.*

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SATURDAY, JUNE 20, 1903.

## CONTENTS.

SOCIAL ORIGINS AND PRIMAL LAW ... ..	775
THE ODYSSEY IN ENGLISH ... ..	776
THE LIFE OF FATHER DOLLING ... ..	777
THE JOURNAL OF ARTHUR STIRLING ... ..	778
THE WORKS OF RUSKIN ... ..	779
NEW NOVELS (The House on the Hudson; The Pavilions of Love; Ronald Carnagay; The Love of Monsieur; The Secret Way; The Spy Company; The Flame and the Flood; Kent Fort Manor; Sir Anthony and the Ewe Lamb; A Girl Soldier)... ..	779-780
CLASSICAL BOOKS AND TRANSLATIONS ... ..	780
GERMAN LITERATURE AND STUDY ... ..	782
OUR LIBRARY TABLE (The Unreformed House of Commons; The Bernards; Letters of a Diplomat's Wife; The Revised Version with New References; Printers' Pie; Submarine Navigation; The New Home; Memoirs of a Russian General; The Books of M. Delisle; "The Library of Standard Biographies"; 'The World's Work') ... ..	782-784
LIST OF NEW BOOKS ... ..	784
WANDERLIED; FYNES MORYSON'S "JOURNALS"; MR. H. C. KAY; THE HISTORY OF SIENA; THE CHAWLING OF YOUNG CHILDREN; 'THE A B C OF THE DOG'; THE LITERARY DEPARTMENT AT SOMERSET HOUSE; SALES ... ..	785-787
LITERARY GOSSIP ... ..	787
SCIENCE—SCIENTIFIC REPORTS; ANTHROPOLOGY; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP 788-791	788-791
FINE ARTS—MICHAEL ANGELO; THE GREEK EXHIBITION AT THE BURLINGTON FINE-ARTS CLUB; MR. NICHOLSON'S PICTURES; THE WINDMILL OF CRECY; THE MARASLÉ LIBRARY; SALES; GOSSIP 792-794	792-794
MUSIC—"RIGOLETTO"; PHILHARMONIC CONCERT; MESSRS. RISLER AND OLIVEIRA'S RECITAL; GOSSIP; PERFORMANCES NEXT WEEK ... ..	795-796
DRAMA—THE FRENCH SEASON; GOSSIP ... ..	796

## LITERATURE

*Social Origins.* By Andrew Lang.—*Primal Law.* By J. J. Atkinson. (Longmans & Co.)

IN editing the MS. of his cousin, the late Mr. J. J. Atkinson, Mr. Lang makes a serious attempt to elucidate one or two of the crucial problems which beset the student of anthropology. And we say at once that, whatever the conclusion to which Mr. Lang's readers may come as to the success or failure of his attempt, they will be entirely grateful for this able discussion of a subject which at present defies anything approaching to dogmatic opinion.

Mr. Lang states in his preface the problem he sets out to investigate. It is clear and definite, and may be summed up roughly as the origin of totemism and also of the primitive social unit. Every one will admit that no two subjects more need fresh investigations, not only by reason of new data which have been forthcoming since they were last formally considered by competent investigators, but also by reason of the necessity of a review of the older evidence by an authority who can take advantage of the latest studies. Under both heads Mr. Lang fulfils all requirements, and yet he appears to us, after a careful study of his work, not only to fail in his effort to help forward the inquiry, but to fail all along the line. For Mr. Lang does not approach his subject quite impartially. He sees the difficulty of the problems—no man, perhaps, sees it better—but he tries to solve that difficulty by using the impetus of an *a priori* conclusion, and so forcing along, in a masterly persuasive manner, the particular views with which he starts. We appreciate the art by which this is effected; we admire the ingenuity by which position after position is attained; we are almost forced to admit the final conclusions, until the suspicion

comes to us that our path has been made all too easy for it to be quite free from doubt. And then, when we retrace our steps with a view of checking our conclusions, we are face to face with Mr. Lang's methods.

These may be best explained by an example. The opening sentence of the book is:—

"The Family is the most ancient and the most sacred of human institutions; the least likely to be overthrown by revolutionary attacks."

Mr. Lang says that he follows Darwin in this assumption, and then promptly considers that the earliest human group were hearth-mates, of which "the males would be polygamous (like the gorilla) and jealous, killing or expelling the young males, as in the theories of Mr. Darwin and Mr. Atkinson." From this position we are taken to the patriarchal family as the original social unit, and the theories of Aristotle and Sir Henry Maine are revived "in a peculiar form." We do not think Mr. Lang has got free of the entanglements caused by the difficult terminology of the subject. Family, clan, gens, tribe, are words which apply in a special sense to historical institutions, and it is not easy to apply the same terms to prehistoric institutions, especially when it is an essential part of the problem of investigating such institutions to rely upon the evidence of modern savage life pushed back by scientific argument to the far-off periods which witnessed the earliest history of man. More than once in these pages we have urged upon anthropologists the extreme importance of deciding upon a terminology which shall be adequate, and which does not conflict with modern social and political terms; and we know of no better service which the Anthropological Institute could render to science than to get together the opinions of the best living authorities, and endeavour therefrom to produce an accepted list of terms for the institutions of early man.

Mr. Lang, in applying the term *family* to the earliest social unit, and giving to it the characteristic of *sacred*, is surely in the midst of terminological difficulties. His definition would certainly not fit in with Darwin's conception of the earliest human society. It does not fit in with Mr. Lang's own evidence. His gorilla-like group is not a family, nor was it sacred. And when later on he touches upon other aspects of the social unit we are still further away from the family which is sacred. Thus, in combating Robertson Smith's argument against the notion that exogamy may have been prior to totemism, Mr. Lang goes on very properly to observe that

"without thinking of kindred by blood, perhaps without recognizing consanguinity, early man may have decided that 'thou shalt not marry within this local group or crowd of which I am the head.'"

And in these local groups thus postulated by Mr. Lang from the evidence with which he is working we have once more the horde type of early social organization for which McLennan so ably argued.

Another of Mr. Lang's dicta we venture to dispute. "We know," he says, "of no pre-totemic race." This is a "large order" among anthropological conclusions, and deserves most careful consideration. That

there are non-totemic races Mr. Lang will at once admit. That some of these are very far back in the scale of human advancement will also be admitted; but that they may provide evidence of the pre-totemic peoples has not yet been discussed, let alone decided, and we decline to accept Mr. Lang's decisive verdict until we know something of his evidence. That totem beliefs and ideas exist without totem social organization seems to be proof that not every race has used such beliefs and ideas to build up totemism, and we want to understand this condition of things before we can conclude that negative evidence as to totemism does not count.

Mr. Lang discusses the theories of McLennan, Morgan, Mr. Crawley, Westermarck, Mr. Frazer, Lord Avebury, Mr. Fison, Mr. Howitt, and other great authorities, and in this part of his treatise he does great service, for he has the special faculty of going to the root of the matter in a sentence, and in a beautiful sentence too—a sentence containing oftentimes a whole volume of effective criticism which tells as much against Mr. Lang himself as against those he is confuting. Thus, in discussing Mr. Crawley's taking theory that sexual tabu was the origin of the objection against the marriage of hearth-mates, Mr. Lang urges that "males and females among the lower animals have no such superstition; it requires human imagination." This is exactly it. We cannot argue from the lower animals to man unless we take into account human imagination—an imagination which has always been answering the human desire to know all things in nature by the building up of all sorts of inconceivable conclusions based upon an inconceivably limited range of knowledge—and we shall never understand the origins of human society until we know much more than we do at present about the limits of human observation which led early man to think in small ranges, and which, perhaps, modern scientific research may never be able to recover.

Mr. Lang finds "totems all the way": totems in the so-called primary divisions, totems in the so-called gentes, and all these divisions are strictly exogamous. Rejecting any idea of deliberate arrangement by way of primitive legislation or similar method of arriving at so important a social law, Mr. Lang proceeds to propound his own theory, which is that the phratries

"might result quite naturally, and even gradually, now in one region, now in another, from the interlocking and alliance, with *conubium*, of two large friendly local totem groups, an arrangement of which the advantages are so obvious that it might spread by way of imitation and accretion."

Mr. Lang argues out this point with great power, and we think he disposes, with the help of Dr. Durkheim, of the Australian Arunta myth as evidence of the primitive legislation theory. But having accepted Mr. Lang's guide here, we find him falling back from his own position when, a little later on, in discussing Lord Avebury's communal marriage system, he argues that

"the institution of the tribe (as I understand the word) implies the friendly combination of many totem kins and of many fire-circles into the tribe, the larger local aggregate."

Because the large exogamous groups may,

on the evidence, have been formed into one local group by the ties of *connubium*, it does not follow, nor is there evidence to prove, that the originals of the two exogamous groups were formed by the aggregation of smaller groups once disconnected from each other. It is here that Mr. Lang's conception of the family as the most ancient and the most sacred of human institutions seems to come across his argument and to bring about a conclusion which appears hasty, but which is in reality the result of his *a priori* method.

Mr. Lang proceeds from the totem groups to the totem names, and after discussing the various theories already existing, he propounds his own. He comes nearest to that of Dr. Haddon, but with a difference. On this theory, at a very early period, groups, by reason of their local environment, would have special varieties of food, and it is conceivable that the fishers might come to be named "crab men," "lobster men," "cuttlefish men," by their neighbours, whom they would speak of as "grass men," "plum men," "kangaroo men," and so on. Mr. Lang objects to this view, on what appear to us insufficient grounds, but he readily concedes that further investigation is needed into the nature of primitive economies; and coming back to his conception of the family, he conceives of early man not herded in large hordes, but wandering in small family groups, each group being at first anonymous. From unfriendly neighbours these groups would get unfriendly names, nicknames in point of fact, and so we get the beginning of the totem system of naming. Applied, as it would then be, to the smallest units within the larger local groups, the theory fits in with the rest of the evidence as Mr. Lang traces it out, and the totem myth would arise when human imagination put the inevitable question, Why? to the name system which men found to exist among themselves. But there is one difficulty here. Totemism is something more than a system of name-giving and the myth arising therefrom. Such a myth could not have created the totem system of descent, the totem organization of society, the totem religion, the cement which bound totemism together into a vast influence on man's progress; and so we think Mr. Lang's argument, ingenious though it is, does not meet the case, and does not even nearly meet it.

Mr. Atkinson's treatise is very instructive. It is the observation of a man who collected his evidence first hand, and it is well considered and reasoned out. Mr. Lang's footnotes and appendixes to this part of the work are particularly good, and we are grateful indeed for this additional evidence to much that has been already collected as to man's earliest relationship with his fellows. Altogether, although we have ventured to differ in so many ways, we differ with the respect due to a fine piece of work which is eminently worth the most careful consideration and criticism. Indeed, we do Mr. Lang and his cousin the justice to say that without the criticism of fellow-workers in the same field as their own no real estimate of their work could be formed. It is certainly important that Mr. Crawley and Mr. Atkinson, from two entirely different classes of evidence, should have worked out

the phenomenon of sexual avoidance as an important influence in the life of man. We have yet to find out what is its due relationship to other influences: is it more than one fact which, being apparent to the casual visitor to a savage tribe, has become over-accentuated, while another fact, not so apparent, has been made to sink behind in importance? This is where we do not get help from Mr. Atkinson. He puts his case clearly and forcibly, but his case may not be the whole case. It is only by cautious and scientific criticism that all matters relating to the life of early man can be properly valued, so that each fits into its proper place, and in that place can be used by the anthropologist.

*The Odyssey.* Translated by J. W. Mackail.—Books I.—VIII. (Murray.)

THE *Odyssey* is, and must always remain, a standing and perpetual marvel. How, in an age and society which, so far as any existing records teach us, were at least as primitive in views of life and all that life implies—morals, manners, pleasures, arts—as Scandinavia of a thousand or Polynesia of a hundred years ago, a writer can have arisen capable of conceiving and depicting ideals of character and conduct which no subsequent civilization, even with the Christian standard to work to, has been able to surpass, is a problem that becomes only more perplexing the more one reflects on it. Refined feeling expressed in refined language, as we find it in Helen, Nausicaa, Telemachus, Menelaus, Alcinoüs—to confine the list to personages who appear in the present instalment of Mr. Mackail's version—is rare at any epoch and in any society. We do not forget some of Sophocles's ladies, nor Njal and Gunnar; but Sophocles lived amid a high civilization, and the Sagamen at least within earshot of Christian influences. Are we really to suppose that this tact and courtesy, this delicacy of feeling and aversion to anything savouring of ill-nature or scandal, were common among those with whom the poet was conversant? or were they the Utopian dreams of a high-minded man far in advance of his own times? The uniformly genial and happy spirit that pervades the Homeric poems hardly points to their being the work of one crying in the wilderness; yet the other hypothesis presents difficulties. However, there is the *Odyssey*, one of the best and most wholesome stories ever written; but, alas! accessible to few readers even now, and likely, if the present tendency of educational theories continues, to become less so to each succeeding generation.

What is to be done if this great poem is not to become merely the delight of a few enthusiasts, or the hunting-ground of perhaps a slightly less few philologists? How is something of its charm to be conveyed to those to whom the billowy leap of its sonorous hexameters, "the surge and thunder of the *Odyssey*," must remain unknown? Prose will, of course, give the story; and the story is so good that children will listen to what has become our classical prose version, that of Messrs. Butcher and Lang, in spite of its not always propitious vocabulary, as intently as to the 'Pilgrim's Progress,' the 'Arabian Nights,' or the

most favoured Waverley novel. This is something; at any rate, it saves the Cyclops, and Eumelus, and Argus the dog from passing altogether out of memory.

But something more than prose is required if the charm, the rapture—that which in reading at times shakes the voice and dims the eye—is to be imparted in any adequate measure to those who are barred from approach to the untouched fountain-head. This can only be done in the form of poetry—that is, verse. In verse alone can the more stately forms, whether of word or of phrase, still be employed without suspicion of euphuism; through verse alone can the physical pleasure of rhythm, which is undoubtedly an important ingredient in the charm, be in any degree retained. Transmuted it must be; three centuries of laborious failures have shown that, unless for a very short stretch and under very favourable conditions, the paces of the ancient metres cannot be satisfactorily achieved by our modern speech. Various attempts have been made to preserve something of the physical effect of the Homeric hexameter, the best known being that of William Morris, of which we spoke in these columns fifteen or sixteen years ago. In spite of some happy lines, it cannot be denied that the gallop of his anapaestic measure (with frequent lapses into the iambic trot) is but as the movement of a carthorse beside that of the Greek dactyl, and proves with some decisiveness the unsuitability of a trisyllabic rhythm for continuous narrative in English. Mr. Worsley's earlier essay in Spenserian stanzas was praised when it appeared, but has fallen out of notice now. One does not need to read many stanzas to be convinced that, with all its scholarly refinement and undoubted success in certain passages of a strictly descriptive character, the regular recurring drag of the alexandrine unfits it hopelessly to be a substitute for a metre which owns no tie of the kind; while its somewhat trailing movement within the stanza is eminently un-Homeric.

The same objection must, we fear, be taken to Mr. Mackail's attempt to solve the problem by the employment of the stanza of four ten-syllable lines with the third unrhymed, which FitzGerald made famous in his 'Omar Khayyam.' Admirable for the purpose of gnomic or epigrammatic poetry, for narrative it seems to us to have even fewer advantages than the Spenserian measure. There is the same recurrent beat, and at shorter intervals; while the absence of rhyme in the third line makes its recurrence in the fourth strike the ear with especial force, and seems almost to demand a pause in the sense. Mr. Mackail, on the contrary, allows repeated *enjambements*, which, indeed, as one of his stanzas represents almost regularly three lines of the original, was unavoidable; but it destroys the special character of the metre, deluding the ear for two lines with the expectation of the familiar Chaucerian couplet, only to throw it out in the next two. We the more regret what we cannot help thinking a mistaken choice of metre, because in all other respects Mr. Mackail is admirably qualified to produce a really fine translation. His Greek scholarship is unquestioned; his ear for rhythm and his fine taste in words—only once or twice running, we venture to



think, a little into the fanciful, as when he talks of "moots" and "destriers," or charges the suitors with "evil surquedry"—mark him out for success in this difficult task. As it is, his version gives as much pleasure to read as any that we can call to mind. It is right to quote; and we take a passage as much for the sake of the original as because it is specially favourable to the translator:—

Within he found her in the cavern-cell;  
Where from a brazier by her, burning well,  
A fire of cloven cedar-wood and pine  
Far through the island sent a goodly smell.

And in it she with voice melodious sang,  
While through the warp her golden shuttle rang  
As to and fro before the loom she went.  
But round the cave a verdurous forest sprang

Of poplars, and sweet-scented cypresses,  
And alders; and long-pinioned birds in these  
Nestled, owls, falcons, chattering cormorants,  
And all that ply their business in the seas.

But round the hollow cavern trailing went  
A garden-vine with heavy clusters bent;  
And rising all arow, four springs abroad  
This way and that their shining water sent.

And on both sides fair-flowering meads were set,  
Soft-clad with parsley and with violet.  
Even an immortal, if he came, that sight  
Marvelling might view and joy thereof might get.

There stood the fleetfoot Shining One, that sight  
Marvelling to view; and when to his delight  
He had viewed, into the cavern wide  
He entered; but Calypso, Goddess bright,

Failed not to know him—seeing him face to face;  
For never do the Gods' immortal race  
Fail to know one another when they meet,  
How far so'er apart their dwelling-place.

Subject to the deductions we have indicated, and others inseparable from the attempt to represent a long line by a shorter one, as exemplified in the line and a half that has to do duty for the compact Homeric *ἐνθα στὰς θεῖτο διάκτορος ἀργεῖφόντης*, the charming picture loses little by transference to these easy-flowing numbers. The rendering is very close—more accurate than Morris, less diffuse than Worsley. But it will not give the unclassical reader any notion of Homer. We do not say that anything would; but it is at least worth remembering that the one Englishman who might have gone nearest to writing the *Odyssey*—so far as a simple, wholesome mind, a sense of the smile as well as the tear that is in mortal things, and a consummate narrative power could qualify him—Geoffrey Chaucer, would inevitably have written it in rhyming decasyllables. Chapman actually did, but his ear was not perfect. The metre has yet, in modern English, to be tried for the purpose—for Pope's couplets are a different thing altogether—and in this direction we believe that such success as is possible will have to be sought.

*The Life of Father Dolling.* By Charles E. Osborne. (Arnold.)

THIS book records the life of a personality of more than transitory interest. Mr. Osborne has performed his task with extraordinary tact and skill. Father Dolling embroiled himself with great cheerfulness in a continual series of controversies which evoked vast quantities of heated correspondence. The most famous of these, which led to his withdrawal from the Winchester Mission, was incorporated in his book on the Portsmouth slum, and it would have been a

misfortune if, after his death, the whole of this deplorable struggle had been fought again over his grave. Mr. Osborne, an old colleague and lifelong friend, makes no secret of his own opinions. The book is in some sense a manifesto. It is as appealing for Dolling's position, and especially for his outspoken criticism of social complacency in the English Church, that the author undertakes his task. But he has wisely left dead controversies alone, content that things which once aroused such bitterness should now be swept into oblivion.

The book is a fine record of a strenuous and devoted life. More than almost any other minister to the poor of his time, Dolling impressed those outside the direct machinery of the Church with a sense of his sincerity, his humanity, and his power. Journalists, like Mr. Harmsworth, the generous friend of his later years; doctors, as the one who testifies in this volume, "My firm belief is that Christianity in England can only be saved by the influence of men like your brother"; men of the world, members of Parliament, as well as the poorest, the submerged, and the outcast from all respectability and religion, testify with one voice to an influence which has changed many lives.

This influence was almost entirely personal. His opinions stood for everything that most who admired him altogether rejected. He was an Irishman, with all an Irishman's quick sense of injustice and love of agitation. He came rollicking into the respectable arena of the English Church, carrying on the work as if playing some boisterous game, delighting in laughter, loving the colour and noises of the riotous streets, encouraging dancing and the singing of comic songs, and every other means of stirring into vitality the life of his people. He elaborated advanced ritual in a town predominantly Protestant. He carried out with the utmost simplicity the whole Catholic discipline, hearing confessions in open church, elevating the Mass as the central service, and refusing to accept a decision forbidding masses for the dead. He identified himself always with the "under dog," and denounced the vices and indifference, first of Portsmouth, later of London and the whole nation. The verdict of the Warden of Winchester, one would think, would have been the natural verdict of all sober and respectable citizens:—

"With your ultra-High Church proclivities on the one hand, and your Socialist teaching on the other, no sober-minded and loyal citizen can be expected to support the mission."

Yet the actual results were otherwise. Except the ultra-Protestant party within the Church—who, as Mr. Osborne somewhat unkindly remarks, "like the Bourbons, learn nothing and forget nothing"—he virtually conquered all opposition. His denunciation of Portsmouth as "a sink of iniquity," which, the mayor announced, had "cast a gloom over the town," did not prevent a petition from 5,000 people of all classes being presented to him at the end, asking him to reconsider his resignation. His religion was of the kind most alien to the Dissenters; but he records, with pardonable pride, that prayers were offered for him in many Dissenting chapels at the time of his dispute with the autho-

rities. He represented everything that at first sight would be offensive to the proud and limited traditions of the English public school. With his Socialism and his ritualism, his boisterous humour and his utter contempt of the respectable conventions of life, he might have appeared a most unwelcome intruder. But his ten years' intercourse with Winchester was never broken by the shade of any distrust. He was always a welcome guest at the College, and the head boys of Winchester were freely trusted in his slum. Dr. Fearon in this book contributes a most generous appreciation of his influence for good, and many who were boys when Dolling was missionary—as the present Head Master of Cheltenham—add their testimony to the permanence of this influence. He used fiercer language, especially towards the close of his life, against the rich and against his own Church, which he termed "nothing but a complacent failure," than almost any other man of his generation. But the rich loaded him with gifts for his poor people, and the churches of the wealthy as well as the poor, from St. Paul's Cathedral downwards, were everywhere thrown open to his preaching. A great multitude of people mourned his death. Many were those whose lives he had lifted from the depths, scattered all over the world, owning him as their spiritual father. More, perhaps, had never come in contact with him, but recognized that by the loss of one so entirely devoted to the service of God and man the world was visibly poorer.

Something of the secret of this influence is revealed in Mr. Osborne's attractive biography. Many of Dolling's friends have here attempted to sum up the particular characteristics of the man, but each acknowledges that behind all there was that particular magnetic force of personality which it is impossible to estimate in cold print. "High spirits, imperturbable good humour, and a store of moral strength and enthusiasm," Mr. Otley notes, "with a singular, mesmeric force of pure humanness, sympathy, philanthropy, amounting to a sort of genius." "Children found him ever in heart a child, many boys almost idolized him." "I could tell of miracles of healing," says another, "under Mr. Dolling's touch. One young soldier said to me, 'He laid his hand on my head and—I don't know why—I told him all I had ever done.'" Perhaps his perfect naturalness and simplicity are the qualities that most stand out in this memoir. "His hatred of lies, shams, and cruelty was an infectious flame." He loved everything human, and gave himself entirely to those who demanded his succour and sympathy. There is a touching record in this book describing the collection of maimed and broken lives that gathered around him, as if drawn by a kind of natural attraction of the weak and helpless to his exuberant, large-hearted, and vivacious humanity. He revelled in life with a kind of riotous exultation, in light and colour, in all the varied panorama of his seaport slum, in the energy of his soldiers and sailors, and the laughter and play of children. Only when he came to London, and found the very vice crushed out of the grey populations of the East-End, huddled together in a kind of spiritless congestion, acquiescent in any social wrong, drifting, "as sheep without a

shepherd," from the cradle to the grave, his denunciation grew fierce against those who tolerated without protest such a travesty of human existence.

"They have not been dealt justly with. Think of the houses that they are born in, the overcrowding, the drains, the damp. Think of the state of the health of their mothers";

this was the burden of all his bitter cry. "The law that safeguards the poor is always in the hands of those who do not put it into force." "I know how easily," he says, "all this wrong could be put right." "No almsgiving, no patronage will ever do it." Such a little effort, he thinks, with a child's simplicity, and how soon all human wrongs would be repaired! And it is as a child gazing out upon all the sorrows of the world and all oppression and shame, with a perpetual surprise at the indifference of the wise and the impotence of the good, that he goes down astonished to his death.

"Do you love your people?" was Dolling's one question to the clergy at the Church Congress. In the name of that love which led him utterly to identify his interests with theirs, he opened his church to meetings for agitation against social evils amongst his own people. In the same cause he demanded from the comfortable classes a vehement enthusiasm for the righting of wrongs that, he proclaimed in one fashionable church, "cry out continually into the ears of the Lord God of Sabaoth." It was this confidence in his devotion to their welfare which obtained for him the trust and confidence of the poor in larger measure than has ever been given before to such a perplexing figure as the slum parson. At his death, prematurely hastened by his great labours and his indignation against the old injustices of life, thousands who had never seen him, and to whom his particular form of religion was altogether distasteful, joined in the chorus of lament for one whose every action proclaimed a passionate desire for the salvation of "the common people."

*The Journal of Arthur Stirling.* (Heinemann.)

THIS is a singular book, anonymous, and puzzling to deal with. It purports to be the journal, edited by "S.," of a young American named Arthur Stirling, who wrote one book, a tragedy in blank verse called 'The Captive,' and, being unable to find a publisher for it, or to make a living without doing work which he objected to, committed suicide. The preface states that the following advertisement appeared in the *New York Times* for June 9th, 1902:—

"Stirling.—By suicide in the Hudson River, poet and man of genius, in the 22nd year of his life age, only son of Richard T. and Grace Stirling, deceased, of Chicago. Chicago papers, please copy."

The preface further states that "extended accounts of his death" appeared in the *New York Times* and *New York World* of June 10th and 11th, 1902. We have not these papers at hand, and cannot verify the quotations. If they are genuine; if the young man really lived, and, above all, died, as described by this book, then the critic is to a great extent disarmed. One does not wish to submit to the ordinary canons of

literary criticism the despairing wail, the last agonized cry of a young poet upon the verge of taking his own life by reason of his inability to bear any longer with the misery of it. If, on the other hand, the whole story is a piece of imaginative work, and Arthur Stirling was no more a man of flesh and blood than the "Englishwoman" of the "Love-letters" was a woman, then the book emphatically is open to criticism, and its publication was unjustifiable. There is a kind of decency to be observed in the publication of fiction, as in everything else, and if the 'Journal' is an invention, we think its author has shown himself lacking in regard for that decency. If it is a real document, we still think the editor was ill advised in giving this form of publicity to his dead friend's over-wrought utterances. It would surely have been more fitting to give the public its opportunity of judging the dead man's work, the poem by which he himself is said to have wished to stand or fall. This might well have been published, with some account of how it came to be written, and of its author's tragic end. To publish the hysterical moans and ravings of a mind unhinged by the conflict between gifted youth and poverty and wretchedness was certainly not kind, and, as we think, not quite decent.

We see no reason to prevent this volume enjoying a fashionable vogue, but we think the reading public would be as well or better off without it. Already an author whose own literary style and affectations are more than once recalled by passages in this book has written of the 'Journal of Arthur Stirling': "In the weary waste of clever imitation books it is an oasis of originality." But we have been in the habit of regarding a good deal of what the author quoted has himself published as "clever imitation," and, even if 'Arthur Stirling' be genuine, we cannot say that we find it in any way an oasis among clever books. It is itself a clever book.

The journal consists of three parts, called respectively 'Writing a Poem,' 'Seeking a Publisher,' and 'The End.' We do not wish to judge harshly, but it is only fair to say that we think the raptures and the anguish described as pertaining to the writing of a poem—the poem in this case—are such as are known to nine out of ten young men of talent and refinement in connexion with their first accomplishment of literary work. Here they are put forward as extraordinary, as proofs of genius. In the same way the vicissitudes here described under the head of 'Seeking a Publisher' are certainly familiar to every beginner in the literary world. Here they are made the grounds of a very violent diatribe against the heartlessness, blindness, and selfish stupidity of society at large. 'The End' here is suicide. That, we are glad to feel, is unusual; sad indeed, if true; ill advised, unrestrained, unneeded, we think, if invented.

Here is a passage which, apart from descriptive pages, contains the gist of the whole volume, in which there is a great deal of repetition:—

"Shame upon you, shame upon you, world! The poet! He comes with a heart trembling with gladness; he comes with tears of rapture in his eyes! He comes with bosom heaving

and throat choking and heart breaking. He comes with tenderness and with trust, with joy in the beauty that he beholds. He comes a minstrel, with a harp in his hand—and you set your dogs upon him—you drive him torn and bleeding from your gates! The poet! You make him go out into the market and chaffer for his bread! You subject him to the same law to which you subject your loafers and your louts—that he who will not work cannot eat..... For shame! For shame! And you love letters! You love poetry! You are civilized, you are liberal, you are enlightened! You are fools!"

That is so exquisitely, blatantly irrational that it inclines one to regard the book as a genuine document; one cannot easily conceive the passage being written of deliberate literary intent, in cold blood.

"But what can you do? I will tell you what you can do—I will tell you what you *will* do when you come finally to honour what is truly precious in this life—when you are really civilized and enlightened, when you really believe in and value Genius. You will provide it that your young poet, your young worshipper, come elsewhere to receive a judgment than to the money-making publisher, and to the staring, vulgar crowd. You will provide it that he does not measure his voice against the big drum-thumping of the best-selling pomposities of the hour. You will provide it that he come, with all honour and dignity, to the best and truest men that you can engage for the service; and that he come to be judged by one standard, and that not the standard of sales. Whether it be true, whether it be noble, whether it be sincere, whether it show imagination, whether it have melody, beauty, love, aspiration, knowledge; whether, in short, in those forms or in any other forms, it have *power*! And then, if these things be true, so long as he works, and grows, and proves his value, so long shall he have the pittance that he needs until he be master of his voice..... And what would it cost? O God! Is there a railroad in this country so small that its earnings would not pay for it.....? Why, pay a poet five hundred dollars a-year, and he is a rich man; if he is not, he is no poet, but a knave."

We trust we are not insensible, but we confess we do not recognize the voice of the poet, or of genius, here. But we think we do recognize the sentiments expressed as being those which come to many and many a more or less talented youth who cherishes artistic aspirations, and feels temporarily bitter when he finds that he cannot make his pleasures profitable, but must needs turn to work if he will have pay. The whole point at issue deserves consideration. Reason, coming with years to most men, adjusts upon a more practicable footing this green sickness of sensitive youth. Says the Arthur Stirling of this book:—

"But I have said 'I will be an artist.' Day and night I have dreamed it; day and night I have fought for it. I have plotted and planned.....I once washed dishes in a filthy restaurant because that only took two or three hours a day."

But that is neither wonderful nor rare. So many have said, "I will be an artist!" So many have cursed the world that would not crown them artists. Few have been so unfortunate as to have their youthful petulance given out to the public between book-covers. Stevenson ventilated the question aptly in one of his letters, referring to artists and "daughters of joy." We have said, and, as we desire to be fair, we repeat, that the



book is clever. But it is not original, and not particularly wholesome.

*The Works of Ruskin.* Library Edition. Edited by E. T. Cook and Alexander Wedderburn.—Vol. I. *Early Prose*.—Vol. II. *Poems*. (Allen.)

THIS sumptuously large edition of Ruskin, apart from the fact that it is more complete than all others, commands attention as the final form of the great writer's varied works, which include more scattered "personalia" than those of any contemporary, and so are more difficult to collect. We have here excellent paper, a generous page adorned by the best of type, and the annotations of accomplished Ruskinians, who have shown wonderful zeal and care in collating MSS., and also in supplying cross-references indicating Ruskin's corroborations or contradictions of himself—the latter being, as the world knows, pretty frequent, and occasionally recognized by the master, with the spirited comment that he was "an Edgeworthian gosling," or otherwise not equal to sound judgment.

Some of the elaborate editorial annotation appears a thought absurd. The disciple always overdoes his inferences concerning the latent qualities and tendencies of his hero. But these are innocent enthusiasms compared with slipshod editing, legitimate accretions round the work of a classic. The object of the notes, moreover, "is elucidation, not criticism." The limitation thus expressed is a blessing. Our desire for the aesthetic commentator at the bottom of the page is as moderate as it is for the German commentator's critical attempts to rewrite *Æschylus*. And his "possibilities is not good gifts," as a rule.

We may state briefly the claims of this edition to unique consideration. It will include (1) all the books now current in other editions, (2) a reissue of publications now out of print, or only privately circulated, (3) all letters and scattered articles not before printed, (4) a collation of all the different editions, and (5) a large number of new drawings, besides a careful reproduction in the best style of extant illustrations.

The interest of the early work before us is chiefly biographical, and we get many characteristic touches of the man in the boy. It was lucky that so spoilt a child came to anything, a child paid by the page by fond parents "for his literary labours." Age might have found him with such an environment dully didactic, or by a common reaction deeply dissipated. As it was, he shed his Protestant crust of religion and profited by his great advantages, his early and frequent opportunities of travel. "Ruskin did admirable chalk things," said an old Oxford scholar to us. "I might have, too, but I could not afford a glass coach with a compartment where they could be kept safe without being rubbed out." It was in 1836 that the young man, then, perhaps, more promising as artist than writer, started his defence of Turner, and this germ of 'Modern Painters' is one of the unpublished papers promised to us in vol. iii. Interesting are Ruskin's literary tastes in his early days, but by no means extraordinary. One is not surprised to hear that he ejected Aristotle's 'Ethics' and

'Rhetoric' from his library in 1880, but admired Plato enough to read him daily. In 1841 he was full of Bulwer Lytton; oddly enough, he thought the plot of 'Night and Morning' "its only fault." Most people would say it was its strongest point, but perhaps the youthful moralist outweighed the literary expert here.

The early poems show a devotion to Herodotus which is unusual, and are, of course, Byronic. Some new verses to Adele recall Byron's three effusions to Caroline, and those who know Byron will recognize the moon that "is up" so often in his sky, the "phosphoric" light on water. We get new doggerel verses of Alpine travel, new bits of a play, 'Marcolini,' but nothing that can be called considerable. Ruskin's Newdigate success and failures alike produce no exhilaration. There is occasionally a fleeting sort of charm in his phraseology; we note, too, that sense of sky and atmosphere which was to be so strongly developed; but the whole is chiefly valuable as presenting more clearly the enthusiastic, dogmatic, terribly lovelorn creature, whose amazing precocity was, for once, not to fade into sensible mediocrity or early extinction. The languors and the earnestness were, no doubt, both genuine, but—we wish that the wise youth had had a little more humour. He joked, we must think, with difficulty—at any rate, in those days. And yet, if he had joked, he would not have been the budding prophet. The delicacy and grace of his drawings seem to suggest that he might have been a notable artist. But that distinction would have been less rare and far-reaching than his mastery of prose. Greece had many artists, but only one Plato.

And while we thank those responsible for their exemplary skill and care in the preparation of this edition, we must add that there is one paradox which has surprised thoughtful admirers of Ruskin for some years—the price of his books. His political economy was meant for the people; it should be by this time accessible at a popular price. We have the gospel of a great foreigner, Tolstoy, at a price within the reach of all. Is there any reason why we should not have selections of Ruskin on similar terms? To put it on the lowest ground, we do not believe that such an enterprise would be commercially unsound.

#### NEW NOVELS.

*The House on the Hudson.* By Frances Powell. (Harper & Brothers.)

THIS is an American novel, interesting, and more than a little clever. There is real work in it. Characters are patiently and truly drawn in this story, and not merely labelled. In outline the narrative is somewhat melodramatic; but the treatment is sane, thoughtful, and distinguished by its intelligent restraint. The house on the Hudson river referred to in the title is the abode of a curious old lady, eccentric, wealthy, half-crazed in some ways, altogether a character of the sort which some of the masters of fiction in the last century delighted to elaborate. To her, as companion and housekeeper, comes a young American girl whose childhood has been spent in the midst of great luxury, but who is penniless and an orphan when she attains the years

of womanhood. Of course, love-making complications follow. We have no great admiration for the story here unfolded, but we commend the book for the sake of its treatment and its promise of better work.

*The Pavilions of Love.* By Mildred Shennstone. (Arnold.)

THE plot of this turbid and fantastic novel is daring to the point of being sensational; but the author, it is only fair to add, does not seem to have chosen it for the sake of melodramatic effect, but rather in a serious endeavour to make a tragedy of it. This is a hard task, and has proved, we think, beyond her strength. Apart from minor faults of conception and execution, the book lacks the chief essential of tragedy—a sufficiently cogent and convincing cause to lead up to the catastrophe. It is all carefully enough arranged, and we are conducted stage by stage to the final Nemesis; but all the time we feel a sense of unreality, not entirely due to the improbabilities we are asked to credit, and the characters fail to secure our sympathy or belief. Miss Shennstone, though she writes with a good deal of vigour and not infrequently strikes off a happy phrase, has not yet fully mastered her craft; an unskilful touch is apt to make itself felt, especially in passages meant to be poetical and impressive. Nor is her scholarship altogether beyond reproach; a German lady talks incorrect German, Latin is mangled, and there are misquotations from the English poets. No doubt these are trivial points, but they mean a good deal in writing of this kind, which aims high, and which fails if it falls even a little below the required level.

*Ronald Carnaquay, a Commercial Clergyman.* By Bradley Gilman. (New York, the Macmillan Company.)

MR. GILMAN'S depressing story attains its obvious purpose as an argument in favour of the Established Church in America. In the New England town where the scene is laid, the minister of Emmanuel Church is, or should be, entirely subservient to the Board of Trustees. These gentlemen are for the most part unscrupulous tradesmen, who regard the church and all appertaining to it entirely as a commercial speculation. Their wives and daughters dance and dine "to the Lord" in an equally vulgar and money-making spirit. Mr. Freeman, the minister, a man of proper refinement, realizing he has no success in this sordid atmosphere, makes way for the "commercial clergyman" alluded to in the title. The Rev. Ronald Carnaquay is eminently qualified to please the "Board," and flourishes like the proverbial bay tree until he falls in love and his church is burnt down, when he awakes to the consciousness of his true sphere, which is commerce. The trustees disappear, and Mr. Freeman returns to build a church which shall not be "embarrassed by the need of satisfying the passing whims and prejudices of the people who hold the purse-strings." The contrast between the two men is well drawn, and some of the minor characters are good, but the story is too impressed with its purpose not to be dull.

*The Love of Monsieur.* By George Gibbs. (Harper & Brothers.)

WITH a certain fitness the publishers have advertised this book as a "costume novel." It may be that in America authors have no objection to seeing their works placed upon the market and treated generally in a manner suggestive of the "soft goods" business. In any case, they have no reasonable ground for complaint when they produce books like this. It is not alone in the selling, but in the making also, that such books as this are the products of commercialism. They seem emphatically made to order, cut to the fashionable pattern of the moment, with edges neatly smoothed off, and a pretty little bon-bon picture on the outer cover. We had supposed that the craze for pseudo-historical fiction had passed its height. Yet, from the naive gusto of this book, its unashamed meretriciousness, its transpositional effects of limelight and costumes, one would suppose that the "boom" were but beginning. We cannot congratulate Mr. Gibbs upon 'The Love of Monsieur,' and we think it too glaring, too carelessly flung together, to be amusing. It is larded with French phrases, and the author revels in "Zounds!" and "I'faith!" whilst his characters talk like modern cockneys, tell one another to "go to 'ell!" and so forth.

*The Secret Way.* By J. S. Fletcher. (Digby & Long.)

THE scientific criminal is becoming a factor in our current literature—that is to say, of course, in detective "literature." His essential qualities are absolute skill with poisons and mysterious drugs, and entire cold-bloodedness. The detective story has no use for a scientific criminal who is not cold-blooded. Mr. Fletcher's villain satisfies on these points. He has graduated in drugs, and, as is most often the case, is a doctor. There is a definite talent required for the concoction of these tales of mystery, and although that talent is not of the highest, it is distinct from the capacity to write books of a more genuinely literary flavour. Gaboriau and Mrs. Anna Katharine Green are examples. Mr. Fletcher, who has shown himself capable of good work, in attempting to meet these masters on their own ground, commits the mistake of the cobbler who deserts his last. The author of 'The Paths of the Prudent' should not have condescended to 'The Secret Way.' He wanders in a strange territory, which others of inferior talent know by heart. The result is that the mystery remains no mystery to the reader after he has encountered the chief villain at Nice. There are several investigators on the trail, but we cannot commend any one of them; and in a tale of this sort one does like a master mind, whether it be Lecoq or another. We have no room for bunglers in a detective story, and naturally resent the inefficiency of all the virtuous characters.

*The Spy Company.* By Archibald C. Gunter. (Ward, Lock & Co.)

THIS is a tale of the Mexican War for the annexation of Texas and the other great dominions, since then so mighty an element in the United States. Though there is little

pretension to style about it, the author can pile on innumerable incidents, and Texan rangers, Mexican rancheros and bandits, wild men of all sorts, white, yellow, and red, skirmish, to the raising, at any rate, of the reader's hair. There is, of course, a love story, which involves abduction and heroic rescue, and a gallant American warrior who wins the heroine from the jaws of death. The fighting is really all that can be desired; and if the American language, in its most elegant and most unvarnished phases, is strange to the British reader, he must put up with it for the sake of the story. We would protest against the reduplicated word "laden," which is surely neither English nor American.

*The Flame and the Flood.* By Rosamund Langbridge. (Fisher Unwin.)

AFTER perusing only a few of the many phases presented in 'The Flame and the Flood,' the reader may well be tempted to lay it aside. He may object to much verbiage, and much indifferent taste. The taste cannot be said to improve, for it, if anything, grows worse; but there is evidence of some force and staying power in the development of some unpleasing personalities. In sundry places you might suppose you were reading an extravaganza based on the writings of several novelists of the day. This is not the case. 'The Flame and the Flood' is a genuine first work, and as such must be taken or left.

*Kent Fort Manor.* By William Henry Babcock. (Philadelphia, Coates.)

IT is impossible to read Mr. Babcock's book without seeing that he is a person of superior abilities, one who has read much and has preserved the power of thinking for himself. In 'Kent Fort Manor' he has been interested in working out in the action of a story what he calls the hypothesis of inherited memory. He expresses some fear for the success of this piece of mysterious machinery, forgetting, perhaps, that the reader of novels cares nothing, and ought to care nothing, for the truth of such a hypothesis. If it helps to make a good story it is acceptable, but it will not of itself make a poor story into a good one. Unfortunately Mr. Babcock's gifts do not lie in the art of narration. He takes the period of the great Civil War, and one might think it would be difficult to fail in making something readable with such opportunities as the war presents to an American writer, but 'Kent Fort Manor' is hard to read; one cannot feel that interest in the principal characters which alone can make one pursue a story with pleasure. The hypothesis of inherited memory does not appreciably add to one's burden, but it fails to illuminate the obscure construction of a story which is wanting in the first essential of the novelist's craft.

*Sir Anthony and the Eve Lamb.* By the Author of 'Lady Beatrix and the Forbidden Man.' (Harper & Brothers.)

YOUTH and high spirits are fine things, but reproduced crudely, without artistry, upon the printed page they are apt to tire one a good deal. This volume is both youthful and high-spirited. We cannot trace in it any talent, but we discover some most

inane jokes; all to the accompaniment of loud laughter, of a sort of giggling archness, which one fancies would prove tiring to any one not still in his teens. Yet one would not assert that this kind of thing cannot be popular; on the contrary, circulating-library records prove that it is in certain circles. In view of that fact, we rejoice that the book is not unwholesome, being inane, but not unclean. The most strictly nurtured young girl might read it without fear of bruising her sensibilities—or exercising her brain.

*A Girl Soldier.* By Kathleen P. Emmett. (White & Co.)

THIS story belongs to the aftermath of novels and stories based on the late war, which are sure to crop up abundantly. It calls for no special mention. It can be read without any great effort, and forgotten even more easily.

#### CLASSICAL BOOKS AND TRANSLATIONS.

IN the new "Oxford Texts" (Oxford, Clarendon Press) *P. Terentii Afri Comœdiæ*, edited by Prof. Tyrrell, and *M. Val. Martialis Epigrammata*, edited by Prof. W. M. Lindsay, have appeared. In preparing his text with *apparatus criticus* Prof. Tyrrell has aimed at putting before the reader either the true reading or the matter from which it might be inferred. While noticing every case of a departure from the readings of the MSS., he keeps his *apparatus* in bounds by rejecting the thousand-and-one foolish errors that have found their way into all the manuscripts. Umpfenbach, while attributing highest value to the Codex Bembinus (A), put next the Victorianus and the Decurtatus (D and G), and regarded the Parisinus and Vaticanus (P and C) as inferior to D and G. It is over the relative position of D and G that controversy is rife. Ritschl thought them worthy to be classed with A, and unspoilt by the corrections of the grammarians Calliopius; but Dziatzko and Umpfenbach find them infected with the Calliopian disease; and finally Prof. Pease, of the University of California, who has specially studied the Parisinus (P), assigns D and G a place inferior to P, C, and B (the Basilicanus). Prof. Tyrrell inclines to the view of Dziatzko (Leipzig, 1884), who recognizes, besides the Bembinus and the recension of Calliopius, a third source, not far removed from the Bembinus. From this source emanated the family of D and G, to be influenced in course of time by the work of Calliopius. So much for the MSS. Happily, Terentian emendation can fall back on a full measure of suggestion in ancient writers, grammarians, and modern scholars. Among these, Bentley, whose work is described by Schanz as *epochemachend*, is gracefully eulogized by our present editor in the following sound Latinity:—

"Qui doctrina infinita, iudicio subtilissimo, conjectandi solertia felicissima, sensus mirando ac pæne divino acuminis, studiis Terentianis et potissimum artis metricæ cognitioni tantum profuit quantum non alii cuncti."

Following on the lines of Bentley, Fleck-eisen published an edition of Terence in 1857, and after forty-one years' interval another and much altered edition in 1898. It is to this edition—especially where a keen instinct for metre has led the way—that the present text is mainly indebted. The *apparatus criticus* chiefly used is that of Umpfenbach (Berlin, 1887), though, according to Kauer, this will before long be displaced by another which is in preparation. In orthography—except where it gives *k* for *h*—the



Bembinus has been followed. As to conjectures, Prof. Tyrrell has with rare modesty followed a golden rule: "Conjecturas admisi aliorum raro, meas ipsius perraro."

The results of the application of these principles we have tested in the 'Andria,' a play which gives more trouble than others, because for it A is available for less than one hundred lines (888 to end). Certainly Prof. Tyrrell inclines to give due weight to the opinion of Fleckeisen, who, on the whole, resorts somewhat readily to conjecture and possibly underrates the value of the Parisinus. Thus in l. 116—we are happy to note that the lines are doubly numbered, the Act numbering being in the outside margins, the continuous on the inside—in deference to Fleckeisen, supported by D and E, *id* is retained, whereas Schlee—a former advocate for the insertion of this word—now rejects it. We notice, too, that Prof. Tyrrell seems to lean to the editors rather than to the consensus of all the MSS. except A. In l. 64 he reads "adversus," not *advorsus*. In view of inconsistencies in MSS. and uncertainties in the spelling of *vortere* (*vertere*) and its derivatives in Terence, would it not be better to adhere to the older form *vort* throughout? But we have no space here to enter exhaustively into detail, and we wish to convey no other general impression than that Prof. Tyrrell has produced a thoroughly scholarly piece of work.

Inheriting the labours of such eminent scholars as Schneidewin, Friedländer, and Gilbert, Mr. Lindsay has made it his object in editing the text of Martial's epigrams to exhibit somewhat more fully and correctly the readings of the MSS., and so far as possible to keep in his *apparatus criticus* the tripartite division of Schneidewin's three families of MSS. Neglecting the differences of particular codices, he has tried to show what are the readings of the three archetypes, under the signs A<sup>a</sup>, B<sup>a</sup>, C<sup>a</sup>. Unhappily the archetype of the first family has but slender evidence to build upon for its readings, for not a single complete MS. of this recension exists. In dealing with this Mr. Lindsay has not thought it worth while to record obvious clerical errors, and so has kept his *apparatus* within moderate limits, and he acts on the reasonable assumption that in it indecent words have often been changed to more modest ones. He rejects from this edition the epigram which A<sup>a</sup> gives at the beginning of Book VI., "Rure morans quid agam," &c. In his preface our editor gives a brief account of the particular MSS. H, T, R. The MSS. of the second family flow from the recension made in 401 A.D. by Torquatus Gennadius. The most ancient of these is the Lucensis (L), now in the royal library at Berlin. Q, in the possession of the British Museum, is not so authoritative as P in the Vatican, although Schneidewin and Friedländer have admitted somewhat freely into their *apparatus* the worthless additions of one of its owners. From these three, with the Medicean f, the archetype B<sup>a</sup> may be made out with tolerable certainty. The archetype of the third family may be inferred from a number of MSS., but Mr. Lindsay finds it enough to quote from the four most ancient, E, X, A, V, of which E, in the Advocates' Library at Edinburgh, is the most credible, though seven minor MSS. are here briefly described. The readings of Italian MSS. are recorded simply as conjectures. Very few conjectures by great scholars are recorded, because in Martial, with three distinct recensions to fall back on, the consensus of the MSS. is particularly authoritative. Our editor is inclined to place little confidence in quotations from Martial in more modern writers. As to the titles of the epigrams, he excludes them all except those of Books XIII. and XIV., which the poet testifies came from his own hand. Orthography—an important matter in

epigrams—has been brought into line, generally, with the best evidence of the three archetypes. However, in cases of doubt, we are glad to find that Brambach's standard has been consulted. Mr. Lindsay rounds off an admirable piece of editing by supplying a most useful alphabetical index of the epigrams by their first lines.

M. Tulli Ciceronis Rhetorica. Recognovit A. S. Wilkins.—Tomus I. *Libros de Oratore Continens*. (Oxford, Clarendon Press.)—The text presented by Prof. Wilkins in this, another volume of the Oxford classical texts, differs but little from that adopted by him in his widely known and very valuable edition of the 'De Oratore' with explanatory comments. Scholars have long discussed the problems presented by the existing MSS. of the work. These problems are, in part, comparatively simple, in part unusually complex. A brief summary of the controversy is supplied in the introduction to this volume. It is easy to sift out from among the codices those which are worth close attention and those which are not. But it is difficult to make out the circumstances which have given rise to the peculiarities of the two classes into which the useful codices fall, the "mutili" and the "integri." In spite of all the labour which recent scholars have expended on the question, it is hard to believe that we have yet got all the light upon it which the evidence is capable of yielding. To take one point: in those sections of the work which the mutilated MSS. contain there are curious omissions of one or a few words here and there. These are commonly said to have occurred through *incuria* (the word which the editor himself uses). But one cannot attend to these omissions long without seeing that the explanation is insufficient. The ordinary losses by *incuria*, such as those due to "homoioteleuta," are not commoner in these codices than in others. Another supposition seems more likely: that they trace back to an original which was hard to read, and that some copyist left gaps here and there, hoping to fill them in either by better success in spelling out the original, or by recourse to other sources. Succeeding copyists then ignored the gaps. The phenomenon may be observed frequently elsewhere. Turn to the supplements presented by the "integri," and an examination of them soon makes it improbable that, as is often said or implied, they owe their origin entirely to conjectures, whether embodied in the "Laudensis" (that "fabulosus codex," as Friedrich calls it) or in those which professed to be drawn from it. The rule announced by the editor for dealing with these passages—viz., to follow the "mutili" wherever the sense allows it—is convenient, but mechanical. He has not carried out the rule with complete consistency; it is easy to show that it would justify more excisions from the text than he has made.

We regard Prof. Wilkins's text as, on the whole, the best which has appeared, the handiest and clearest, as well as the most trustworthy. The placing of the critical notes at the foot of the page gives it a great advantage over even the latest "Teubner." If the pages of the volume had been numbered, the usefulness of the numbering of the lines on each page would have been doubled. An excellent feature is the indication, page by page, by means of large capitals, of the "mutili" which are available. In a few places these indications have by accident been either omitted or left not quite complete, as in connexion with 1, 157-93; 2, 13-18; 3, 152. In a few passages the notes do not convey all the information which is needed to make the treatment of the text clear; thus there are departures from the MSS. without annotations in 2, §§ 163, 319, 335, and 3, § 99. Indeed, the severe compression of the critical notes (due in part, doubtless, to the conditions laid down for the series in which the volume

appears) is a little unfortunate. The extension of the volume by a very few pages would have enabled the editor to mention more emendations, and so to draw attention to real difficulties which skilled scholars have found in the language of the work as presented in the codices. As it is, many phrases are passed by which almost certainly did not come from Cicero's pen. To take a few small examples at random, there is no reasonable probability that Cicero used the combination *sed enim* (1, 16), or *insistere* followed by an accusative, or placed the subject of *inquit* before the verb (3, 190). The information given, if sometimes scanty, is hardly ever inaccurate or misleading; perhaps only once, in a note to 1, 16.

The few conjectures of his own which Prof. Wilkins has adopted are excellent. There is only one to which exception may be taken. In 1, 265, "Vellem non constituissem in Tusculanum me hodie venturum esse L. Aelio," he omits the words "in Tusculanum." We can see his objection to the words, but their mere omission renders the dative "L. Aelio" intolerable. Where the editor follows his predecessors he shows sound judgment in selection and rejection. On the whole, he feels what we should deem excessive respect for the MSS., and in particular for the "mutili" as against the "integri." Yet it is easy to make a good defence for the MSS. in a number of passages where they have not been followed. Thus in 1, 53, *maxime* seems better than "maxima"; in 183 *loco* than "locum"; and in 2, 262, the change from *materiam* to "rationem" has no probability. In 1, 49, the reading *oratorum* is replaced by "oratoris," but is confirmed by 1, 55.

*The Marriage of Cupid and Psyche*. Translated from the Latin of Apuleius by Charles Stuttaford. (Nutt.)—Luxuriously printed and bound in beautiful white vellum, this translation has some apt illustrations by Miss Jessie Mothersole, and is by far the best rendering we have seen in modern times of the difficult Latin original, for it gives some idea of the quaint charm with which the style of Apuleius invests this ancient *Märchen*. We are no pedants as to translation, but we think that Mr. Stuttaford might have followed his original more closely, though he was perhaps justified in simplifying some over-elaborate passages. There is a real effect in the occasional simplicity of Apuleius which he has missed, and we fail to see adequate reason for certain omissions. Modern taste did not demand them, though it does demand, we think, a more sparing use of the present tense common in Latin narrative. Among points dropped are that Venus's head shook with anger, and that Apollo's oracle was in Latin, though it might have been expected to be in Greek, the latter a characteristic touch, surely, in a fairy story. Venus sends Cupid on her quest of vengeance, "whom, though raging with unborn lust, she excites still further by her words." "Quoniam genuina licentia procacem" is much overdone here, we think, and means merely that Cupid was ready enough of himself to take mischievous liberties. He had not then seen the lady, and had no idea of a personal conquest of her. At the final feast of the gods "Hore rosis et ceteris floribus purparabant omnia." This striking phrase is watered down to "The Hours crowned the guests with roses." Such points are, however, apt to assume undue importance when one reviews a long-studied author. The main point is that this version is both spirited and graceful.

*Thirteen Satires of Juvenal* have been translated by Mr. S. G. Owen (Methuen) with admirable care and scholarship. Mr. Owen is an enthusiast for his author, and puts him higher than those scholars who, like the present reviewer, see more of rhetoric than

high purpose in his declamations. He thinks some of Juvenal's lines (ix. 126-9) "the sweetest and saddest creation of Paganism." We wonder, and think of Juvenal's master, Virgil. The rendering is partly to assist pupils, and sometimes neatness and reasonable brevity are sacrificed to a desire to make the meaning clear. "From what land another personage brings home the gold of the doleful stolen fleece." The examiner who would give an extra mark for the insertion of the word we italicize, which is wholly unnecessary, ought to take a course of English. On the other hand, he might be astonished to find "Mevia Tuscum figat aprum" rendered "Our new woman goes pig-sticking in Tuscany." We are not always at one with Mr. Owen in his taste—and taste is a disputable matter—but his version shows spirit, full knowledge and appreciation of his author, and, as it is very moderate in price, is likely to be widely appreciated. One matter of common sense has been forgotten, the numbering of the Latin line corresponding to the English at the top of each page.

#### GERMAN LITERATURE AND STUDY.

*Diary and Letters of Wilhelm Müller.* Edited by Philip Schuyler Allen and James Taft Hatfield. (Chicago, University Press.)—Thanks chiefly to Schubert, a tolerable number of Müller's songs—at least the "schöne Müllerin" cycle and a few others—are familiar to almost everybody; otherwise he is little known in this country, except, perhaps, as the father of Max Müller. Yet he is a lyric poet of real merit, and may justly claim a place in the history of German literature. As the records of his by no means eventful life are somewhat scanty (most of his private papers, &c., having been destroyed by fire), any fresh materials which may add to our knowledge of the man are to be welcomed, however slight they may be. Slight the present volume unquestionably is. It consists of fragments of a diary and a number of letters discovered by Prof. Max Müller three or four years ago among his mother's papers, and neither diary nor letters are really of much intrinsic value or interest. The former deals almost entirely with some four months of the poet's life in Berlin; he was just twenty-one years of age, a naive, dreamy, rather sentimental youth, still very immature in some respects, and he fancied himself in love with Luise Hensel, then a girl of eighteen, but already a poetess of some note—she wrote religious verses of an unusually high order. It must be confessed that Müller's diary is for the most part a chronicle of quite small beer, and German beer at that. He had not the gift of making trivial events seem interesting and entertaining, and nearly all his entries are such as might have been written by any amiable student in similar circumstances. Even when he comes in contact with such remarkable men as Wolf or Jahn, he finds little noteworthy to set down. One small anecdote of Wolf we may permit ourselves to quote, if only for the surprising compliment paid by that scholar to English literature. "Seine Geringschätzung alles Deutschen," Müller writes of him, "war mir widerlich. So lag ein Buch ohne Namen aus dem Englischen übersetzt auf dem Tisch. Bischoff nahm es in die Hand und sagte: es ist ohne Namen. Aber doch aus dem Englischen, sagte Wolf, das ist es gut ein Name."

The letters, most of which are addressed to the poet's wife, Adelheid Müller, show much the same characteristics as the diary. The persons to whom they were written would no doubt find them very pleasant, but for others they make but dull reading. Müller, though he can be fresh and spirited enough in his songs, was not an entertaining correspondent, and even when he has some memorable incident to relate—which is very seldom—he

makes little of it. Thus, in 1826, he paid a visit to Goethe in Weimar, but the account of his interview with the most notable personality then alive is meagre and unimportant. Altogether this little book will appeal more to the special student of Müller's life than to the general reader. We should add that it is prettily got-up and that the editors have supplied necessary notes and a brief biographical index.

*Goethe's Poems*, selected and edited by H. G. Atkins and L. E. Kastner (Blackie & Son), is a somewhat disappointing book, the more so because it is in many respects well planned, and contains much excellent material. The editors have, as they say, "purposely chosen the longer and more difficult rather than the shorter and easier poems," and their selection is decidedly good. The general discussion of the single pieces is also satisfactory, and the separate notes are, as a rule, intelligent and to the point, though by the ordinary student they may possibly be considered insufficient. But there is nothing to show that the editors have really made an independent study of the poems; they have been content to follow the old standard editions—chiefly Strehlke's—and the book thus lacks the personal touch which saves from dryness. Nor is it by any means up to date; the latest editions of the poems do not seem to have been consulted, and several of the more recent researches of Goethe philologists have been overlooked; for instance, the connexion of certain of the sonnets with Bettina Brentano is erroneously treated. The introduction to the volume consists of a brief sketch of Goethe's life and works, which is clear and sensible enough, though it contains a number of careless errors, followed by a chapter on German metre, which gives a brief and comprehensible account of the chief verse-forms employed by the German poets in general and Goethe in particular. Altogether we cannot help feeling that a little more accuracy and thoroughness would have added greatly to the value of a volume which, even as it is, is above the average of English books of its class.

*A Guide to Advanced German Prose Composition*, by Eduard Ehrke (Oxford, Clarendon Press), should be of service to students who possess a good general acquaintance with that language, and wish to acquire the power of writing it correctly and with some elegance. The passages selected for translation are numerous and of a very varied description, including extracts from newspapers and magazines, and also several passages taken from the Military Examination Papers. Herr Ehrke shows a keen sense of style, and his notes and suggested renderings are always instructive and tasteful. A grammatical introduction of considerable length deals with most of the commoner difficulties that beset the English student.

*Die Harzreise*, with some of Heine's Best-known Short Poems, edited by Leigh R. Gregor (Boston, U.S., Ginn & Co.), is one of those editions about which, if one cannot say anything very complimentary, one certainly does not wish to say anything very severe. It is well meant, and the editor has evidently bestowed a good deal of pains upon it; but he is neither a very brilliant scholar nor a very able critic, and the independent value of the book is small. For school purposes it should prove satisfactory enough; most of the points that call for explanation are duly explained, and if there are some rather inept notes and weak renderings, that does not greatly matter. The text of the 'Harzreise' is pretty freely expurgated—more than we should have thought necessary, if it is meant to be used principally by university students.

*Von Sprach' und Art der Deutschen und Engländer.* Von Max Meyerfeld. (Berlin, Mayer & Müller.)—"Germans to the front"

is the motto of this lively and entertaining little book, but the author is not one of those whose patriotism bids them hate their neighbours as they love their fatherland. He knows a good thing when he sees it, and does not regard everything foreign as anathema; he even has the temerity to write an essay explaining that the use of the capital *I* in English is not, as his countrymen are so eager to believe, due to our monstrous national egoism, but has its origin in a harmless orthographical device of old days. On the other hand, he is by no means blind to our foibles, and as he is evidently familiar with English life and manners—German scholars as a rule are not—his observations are often worthy of attention. The half-dozen essays contained in the volume treat chiefly of matters which lie off the beaten track of philology, and are apt to be overlooked by the ordinary student. They are rather slight and popular, and, from the strictly philological point of view, not, perhaps, of very great value—some of the derivations, for example, would require correction—but they show much keen observation and are interestingly and amusingly written.

*Allerhand Sprachdummheiten.* Von Gustav Wustmann. (Leipzig, Fr. Wih. Grunow.)—The first edition of 'Allerhand Sprachdummheiten' appeared about a dozen years ago, the second followed in 1896, and this is the third, once more "verbessert und vermehrt." It is a capital book of its kind, and though we do not profess to agree with anything like the whole of it, yet we do not hesitate to recommend it warmly to such students and teachers of German as are not yet acquainted with it. On many of those doubtful points of grammar which are apt to puzzle even an advanced scholar of German it gives clear and trustworthy information; and when its verdicts may be deemed questionable it will, at any rate, sharpen the reader's sense of style, and make him conscious that words and phrases which he may have used over and over again without hesitation require at least to be considered. This, indeed, is the object at which the author aims. In an interesting, if somewhat conceited preface he explains that the mission of his book is mainly an aesthetic one; by impressing upon readers how very ill they write and talk he would do his best to prevent grammatical errors from gaining currency, and counteract the growing tendency towards a cumbersome and inflated style so characteristic of the German language. It is worth noting that he does not regard the language as in a very satisfactory or hopeful state at present. "Its conditions," he says, "have on the whole grown worse instead of better within these dozen years." The plan of the work is simple. Herr Wustmann, dealing in turn with points of accidence, etymology, syntax, and vocabulary, discusses the various kinds of grammatical mistakes that occur most frequently, the many doubtful usages, alternative expressions, false formations, and so on; he gives numerous examples, and always expresses a decided opinion as to what is and what is not correct. Often, of course, there is room for disagreement, and his peremptory tone is sometimes a little aggravating. He has, however, employed it purposely, on the ground that diffident and uncertain utterances do little good in such cases, which is probably true enough.

#### OUR LIBRARY TABLE.

A most interesting book, under a bad title, is published by the Cambridge University Press in two large volumes. *The Unreformed House of Commons* is a phrase which falls far short of describing the contents of this piece of work by Mr. Edward Porritt, "assisted by Annie G. Porritt"; and even the second title, 'Parliamentary Representation before 1832,'



also suggests matters belonging to the dullest period of the last century rather than the topics which are really treated in this book—a monument of heavy work, carried on mainly in the United States. Mr. Porritt's volumes constitute, in fact, a history of the Parliaments of the United Kingdom, the first volume dealing with the growth of the Parliament of England into the Imperial Parliament, and the second volume dealing with the Parliaments of Scotland and of Ireland. Nor does the first volume even stop at 1832, for there is much in it which brings the story up to the present day. Mr. Porritt would have been entitled to use a far more general title, and his book competes with any of the standard works upon his subject—of which, indeed, he appends a bibliography. We cannot profess to tell the general public that Mr. Porritt's book will be found as amusing as one if not two recent volumes dealing with the history of Parliament; and there is this danger which menaces the success of the work—that, while perhaps not sufficiently entertaining for the general reader, it is possibly too much a compilation, and contains too little of really original research, to be of great value to the student. We think, however, that there is a field for it in the universities of the Empire, and even of the world. It brings together an enormous amount of valuable constitutional and Parliamentary history, and gives means of access to what is omitted of which the deeper student can avail himself. Some light is thrown in the anecdotic part of Mr. Porritt's English volume on a matter which has been much discussed in the pages both of the *Athenæum* and of *Notes and Queries*—namely, the origin of the Liberal war-cry, "Peace, Retrenchment, and Reform." The view is confirmed that "Reform" was the battle-cry about 1780, to which "Retrenchment" was first added, and, during the great war, "Peace."

We cannot help feeling that Mrs. Napier Higgins's two laborious volumes on *The Bernards of Abington and Nether Winchendon* (Longmans) would have been much improved if they had been submitted to a skilled reviser. Though some of their materials are not uninteresting, the earlier chapters contain the chronicles of rather small beer, and the later ones prodigious quotations from Bancroft, Mr. Lecky, and other familiar authorities on the American Revolution. The Bernards were an ancient, but not especially distinguished family, more remarkable, perhaps, for their marriage connexions than on their own account. One of them became the husband of the second daughter of Sir Thomas More; another took Shakespeare's granddaughter for his second wife; Bentley found happiness for forty years in the society of Joanna, daughter of the baronet who built the greater part of stately Brampton. But the chief figure in Mrs. Napier Higgins's long gallery is that of Governor Bernard of Massachusetts, whom she defends with spirit against the acrimonious strictures of Bancroft. Sober American opinion has recognized, however, that that historian was too much of a partisan to be accepted as an unimpeachable recorder of events. Governor Bernard was a well-meaning and fairly able man, placed in an impossible position. Left without intelligible instructions from home, he had, as Hosmer acutely remarks, to devise a policy which would be acceptable both to George III. and Samuel Adams. He may not have appreciated the temper of the American people—his device for the Provincial Governments of an upper house of life peers does not seem over-judicious, for example—but, situated as he was, he could only offer a stout-hearted opposition to the growing spirit of rebellion. He bore his misfortunes, both public and private, with dignity; and his constant friendship with that other steadfast champion

of the beaten cause, Governor Hutchinson, is highly creditable to both. Mrs. Napier Higgins publishes some vivacious letters from his daughters Julia and Fanny, which afford numerous glimpses of bygone social conditions. Thus we find the family at Margate in 1776, delighted with the talk, raffles, and newspapers of the circulating library, but annoyed at having to give half a guinea to the Master of the Ceremonies, whether they went to the ballrooms or not. It must have been a very different seaside resort from the ebullient Margate of to-day.

MADAME WADDINGTON, the late ambassador of France to the Court of St. James, gives us in *Letters of a Diplomat's Wife, 1883-1900*, published by Messrs. Smith, Elder & Co., a most interesting book of gossip, which, considered from the point of view of the general public, contains not a dull line from the first to the last. It is far from perfect in style, and, notably, we find throughout *will for shall and would for should*. But the letters have apparently not been touched, and have all the freshness of the best class of feminine correspondence. It might be objected that they are a little too intimate in their nature. For example, Madame Waddington, when starting as special ambassador to the Moscow coronation, was implored by her Paris hairdresser to attach him to the mission, and, rather unwillingly, consented. There are precedents, even here. Lord Rosslyn, poet though he was, when sent on a special mission to Spain, insisted, to the horror of the Treasury, on attaching a hairdresser to his staff. Madame Waddington's Frenchman is described by her repeatedly as deploring the absence of paint from her cheeks, and explaining how much better she would look in almost every one of the many gowns which she depicts if he had been allowed to exercise his art. We fear that he thought her an unsatisfactory ambassador, especially when she was starting for a night journey through Poland, and refused to allow him to make her a *coiffure de circonstance*. We fear that her American early upbringing and subsequent French Protestant training made this ambassador less amenable to her hairdresser than the ordinary lady in a similar position on the Continent would have been. A little anecdote, extracted from one of the several interviews with Queen Victoria recorded in the volume, has, we think, already been made public, but will bear repetition. The Queen "had been kept by a visit from Mr. Gladstone. She then paused a moment, so I made a perfectly banal remark: 'What a wonderful man, such an extraordinary intelligence!' To which she replied, 'He is very deaf.' There are a great many misprints in the volume, which ought to have been avoided by professional revision. Sion House is called Lyon, possibly on account of the lion on the roof. The famous falls of Imatra become "Smatra." The blunder in the spelling of the name of the place in Kent which used to be temporarily occupied by the Duke and Duchess of Edinburgh is startling in the work of an ambassador of France, inasmuch as the house figures conspicuously in the history of France from having been the residence of the Court in England of Louis XVIII. when he was called the Comte de Provence. M. Paul Villars is disfigured as "Villiers." The Lord Derby with whom Mr. and Mrs. Waddington stayed was not, as she says, "the sixteenth," but the fifteenth earl. Miss Querini appears as "Quirim." "De Pontavice" appears for du Pontavice. The statement that the Prince of Wales reached church at Sandringham "as the sermon began" is a libel. It is a well-known fact that the service was managed so that the present King appeared at the commencement of one of the lessons. The innocence of Madame Waddington will be allowed, for the French Protestant service is

wholly different from that of the Church of England, and we doubt whether she remembers the American form, from which by her long residence in France she had become completely divorced. There are a few other errors, but they hardly detract at all from the charm of a book which thoroughly deserves the success which it will undoubtedly obtain.

*The Holy Bible; the Revised Version*, with revised marginal references (Frowde and Clay & Sons), in its limp binding and thin paper resembles the "Two-Version" edition issued not long since, in being a triumph of compactness and suitable arrangement. The references, partly the work of the Revisers, are much more perfect than those of the older Bible, and various ingenious symbols explain their character.

"Printers' Pie," a festival souvenir of the Printers' Pension Corporation, is published at the offices of the *Sphere*. All the contributions are from people of note in their separate lines, and, like the materials and printing, have been provided gratuitously; so there is a unique chance of getting within one cover at a very moderate price, to mention only a few items, Mr. Balfour and Miss Corelli on various aspects of our own times, ballads of the printer's trade by Mr. Beggie and Mr. Bulloch, short letters by Mr. Lucy and Mr. Frederic Harrison, and a dialogue by F. Anstey. There is also some interesting reminiscence, including Besant's views on the literary men of to-day and Mr. Spenser Wilkinson's on his detention at Cracow as a Russian spy. Mr. Phil May's illustration concerning a sundial will probably win the most applause; but there are many others of merit, including an excellent portrait of Mr. Lucy by Mr. E. T. Reed.

MR. GRANT RICHARDS, of London, and Messrs. Dutton & Co., of New York, publish in two large volumes, plentifully illustrated, *Submarine Navigation, Past and Present*, by Mr. A. H. Burgoyne, a book which we notice under "Library Table" rather than under "Science," because neither the text nor the illustrations are scientific. The book is a useful compilation, but the cuts have not been managed in such a way as to be of serious scientific use to scientific men; and the descriptions themselves will hardly be resorted to by readers of that class, who will prefer to go to the original documents. On the other hand, the book is a little heavy for the general public, so that we fear that the author may find that he has fallen between two stools. The industry, however, which he has exercised in his compilation is remarkable. The general conclusions at which he arrives are stated by him in a style much better than that which he employs in his compilations; and we regret that he has not given us more of his own. His description of the effect of the nervous tension of submarine work, and of the results produced by the strain upon sleep and life, rapidly reducing crews of picked men to worn-out wrecks, is admirable. He appears, however, to shrink from bringing us to a direct conclusion, and quotes the opinions of a number of high authorities who absolutely contradict one another. In one passage he states that the best defence against submarines is to have them ourselves. Immediately afterwards he quotes, without remark, the exactly opposite statement by Major Field: "We cannot fight submarines with other submarines, as Mr. Goschen has aptly remarked." He then conducts us to Mr. Yarrow and to Messrs. Thornycroft, the two great builders of Admiralty small craft. Mr. Yarrow declares that the boats are so dangerous that he doubts if competent men will, in practice, be found willing to risk their lives in them, and he states that he would never ask one of his men to do it. Mr. Thornycroft, though he says that he is reluctant to

put other men on board such craft, as he does not like them himself, incidentally states that you cannot fight a submarine with a submarine. Among the British opinions quoted, however, while nearly half assert that submarines are not our weapon, about an equal number hold opposite views, and desire to see submarines or submersibles constructed on a larger scale than that which has been adopted by us. Among errors which we have noticed in the volume is the curious one of "La Ciotat" for the famous shipbuilding yard of La Ciotat.

MUCH has been written round the subject of house and home since Mrs. Hannah Woolley, in 1672, prepared her 'Queen-like Closet; or, Rich Cabinet,' for the good of housewives less experienced, and of late years the output of works upon domestic management and decoration has become increasingly voluminous. A great deal of taste, good, bad, and indifferent, has been employed on most of these treatises, together with a certain amount of research; they charm us with jam and judicious advice, and if they do not set us conundrums to guess, so much the better, for this multitude of counsellors already begins to make for bewilderment. However, *The New Home* (Constable & Co.), by Mrs. C. S. Peel, now reproduced in a revised and enlarged edition after a space of five years since its first publication, is informed throughout with sound common sense. "It does not," writes the author,

"pretend to appeal to the person of unduly severe taste, but to the average man and woman, possessed of moderate income, who desire as healthy, comfortable, and artistic a home as their means will permit."

And within these modest limitations it should admirably fulfil its purpose. It talks of many things, from house-hunting—pursuit as arduous surely as that of the Snark—to complete lists of household objects, entering on the way, after thoroughly *gründlich* fashion, into all needful details of plenshing, ascending, as it were, by gradual flights from basement to box-room. The reader is wisely warned off the Scylla of "horrible lumpy modern Dutch work" for the dining-room, and the equally disastrous "purchase of rickety little tables and palm stands, and ill-made showy cabinets," on the other hand, for the drawing-room. One feels sure that the author entertains no guilty weakness for the "How-I-made-a-table-out-of-cotton-reels" school of art, which is just as it should be. At the same time, we cannot agree with her as regards the extreme costliness of good greens in textile fabrics.

M. ALBERT FONTEMOING, of Paris, publishes the second volume of Commandant Weil's *Memoirs of the Russian General Baron de Löwenstern*, in which the events of 1813 and 1814 are dealt with at length, and those of the remainder of the general's career up to his death in 1858 are briefly touched. In the greater part of the volume we find the officer, described by us in our review of the first volume as a Russian Marbot, acting as a brigadier-general of Cossacks in the advance across Germany to Paris. The operations which he carried on were chiefly those of a partisan in the rear of the French forces. He describes the stratagems made use of, such as marching with prisoners of the Saxon Guard, wearing the grenadier bearskin, in the van (where they could be seen by the French and taken for Frenchmen), followed by the Cossacks trailing bundles of straw, so as to raise an enormous dust. In fact, when possible, Löwenstern tried to show himself in the light of a powerful reinforcement to those whom he was attacking. On one occasion he captured on the Saxon frontier south of Berlin a large convoy of treasure in casks. It was as difficult to guard treasure by Cossacks as to guard

honey by wild bears, buns by tame bears, or milk by cats. The plan adopted was to give the Cossacks part at once, and promise them a larger part if it was safely harvested. A brother officer commanding a neighbouring column arranged a false attack in order himself to carry off the treasure in the night; but Löwenstern ultimately got his treasure through to Berlin. There the Prussian governor attempted to take possession of it. Löwenstern filled the barrels with bricks, bribed his superior officer with part of the money, and made such a fuss with the Russian generals that the Prussians had to give him back his bricks and to leave him alone, whereon he spent all he could in six days in Berlin, and sent the remainder of his treasure to his home. A German officer who was serving in the same column—apparently under Löwenstern's orders, but with some friction, as he was of superior rank—habitually shot every French prisoner. Löwenstern describes his indignation; but it was not sufficient to prevent him from giving, with this officer, a joint ball to the ladies of the neighbourhood. He gave another ball immediately after the battle of Leipsic to celebrate the victory; and the German ladies from the neighbouring country houses came, many of them through the French outposts, to his dance. At Cologne he was billeted on Mumm, who in those days apparently had not become a champagne merchant at Rheims, but was renting Johannisberg from Marshal Kellermann. There is a curious association of names at Hamburg and Altona which were afterwards connected at St. Petersburg, but it is accidental. In a paragraph headed "Mitchell, consul-général d'Angleterre," we find that our Consul-General was inhabiting "Thornton's country house." The long subsequent embassy at St. Petersburg of Sir E. Thornton, while another Michell was Consul-General, is suggested.

M. PAUL LACOMBE'S *Bibliographie des Travaux de M. Léopold Delisle*, printed for the subscribers at the Imprimerie Nationale, is an outcome of the very pleasant Congress of Librarians held in Paris in 1900, of which M. Delisle was the President. When the project of this 'Bibliographie' was first suggested it was taken up with enthusiasm. The list of subscribers extends to over twenty-two double-column pages, and is confined to no class or country. M. Delisle's reputation as a scholar is universal, and his works make a stupendous list. Mr. Lang's output, great as it is, must pale before M. Delisle's, for here we have a full bibliographical account of nearly two thousand publications—books, pamphlets, and articles, not to mention five publications of Madame Delisle. M. Lacombe's bibliography, which extends to 549 pages, is the most remarkable compilation of its kind which we remember to have seen—it is nearly a hundred and fifty pages longer than M. de Lovenjoul's 'Histoire des Œuvres de H. de Balzac,' and Balzac, in point of production, can hardly be ranked as a minor author. M. Lacombe has apparently left no stone unturned to make his bibliography complete and exhaustive. M. Delisle has confined his attention during the fifty odd years of his literary activity almost exclusively to recondite subjects, and as many of his papers have appeared in the transactions of learned societies (and were frequently unsigned), this index to them has a very real value. We heartily congratulate both M. Delisle and his industrious bibliographer on this volume; and those who had the foresight to subscribe the five francs for a copy of it can congratulate themselves on an excellent bargain.

MESSRS. HUTCHINSON are perfectly justified in talking of the remarkable cheapness of their new "Library of Standard Biographies." *Southey's Life of Wesley*, abridged and edited by Mr. A. Reynolds, appeared last Wednes-

day, on the bicentenary of Wesley's birth, and should be widely recommended by its excellent printing and binding.

*The World's Work*, Vol. I., from December to May (Heinemann), tastefully bound in green and gold, provides a wonderfully varied and admirably illustrated course of reading.

WE have on our table *Huxley and Phillips Brooks*, by W. N. Clarke (Allenson),—*Armenian Bondage and Carnage*, by Rev. K. Behenshian (Gowans),—*Maimonides*, by D. Yellin and I. Abrahams (Macmillan),—*The Web of the Empire*, by Sir D. M. Wallace, abridged for use of Schools (Macmillan),—*A Souvenir of the Opening of the Passmore Edwards Public Library at Plaistow*, presented by A. Carnegie (Public Libraries, West Ham),—*The Heart of the New Thought*, by E. W. Wilcox (Psychic Research Company),—*The Coming of the Colonist*, by C. D. Brownfield (Dent),—*Legal Tender*, by S. P. Breckinridge (Chicago, University of Chicago Press),—*The Welsh Library: The Poems of John Dyer*, edited by E. Thomas (Fisher Unwin),—*Xenophon's Memorabilia*, Book I., edited by B. J. Hayes (Clive),—*Contemporary Psychology*, by G. Villa, translated by H. Manacorda (Sonnenschein),—*The Strange Adventures of a Magistrate*, by T. R. Threlfall (Everett),—*The Sport of Chance*, by T. W. Speight (Digby & Long),—*Sandford of Merton*, by B. Blinders (Simpkin),—*The New Eden* (Simpkin),—*A Precursor of St. Philip*, by Lady Amabel Kerr (Kegan Paul),—*Zur Theorie des Wertes: eine Bentham-Studie*, by Dr. O. Kraus (Nutt),—and *Die Friedensbestrebungen Wilhelms III. von England in den Jahren 1694-7*, by G. Koch (Williams & Norgate). Among New Editions we have *Hogarty Diamond*, by W. M. Thackeray (Dent),—*Commercial Law*, by J. E. C. Munro and J. G. Pease (Macmillan),—and *Reminders for Conveyancers*, by H. M. Broughton (Cox).

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## WANDERLIED.

THE blackbird charmed me from my quiet chamber,  
As in a dream I heard his sweet voice calling:  
The garden-plots were paved with pearl and amber,  
And all about the walks white petals falling.

Close hid within the misty green-veiled thicket  
That strange voice drew my heart beyond  
believing;  
And as I leaned across the orchard wicket  
I knew not was it glad or was it grieving.

But this I know—"twas to no earthly meadows  
He called me hence from out his dim wood's  
hollow:  
He bade me to the Place of Dreams and Shadows,  
And one day he will call and I shall follow.

ROSAMUND MARRIOTT WATSON.

## FYNES MORYSON'S 'ITINERARY.'

Kersal, Manchester, June 13th, 1903.

THE letter of Mr. W. G. Waters in your issue of June 6th shows that his opinions are entirely at variance with those of your reviewer in the previous number. If, however, Mr. Waters was "disappointed" with "Shakespeare's Europe" he cannot have read the prospectus of the book. I had carefully explained that my original intention had been to print the entire MS., and gave the reasons why I had found this undesirable. Moryson himself says of his 1617 folio "my large Writing in the former parts hath turned to my reproof," and it is this "large Writing" that has prevented Moryson from enjoying the fame that is justly his due. Most of the chapters that I have omitted are compilations from historians and "politic authors," as Moryson carefully acknowledges. These have been done "conscientiously," but the historical student of to-day who wishes to study Bodin, Botero, Camden, or Guicciardini will consult the originals rather than Moryson's careful abstracts. In cutting 1,200 pages down to 500 I believe that I have printed the portions which are valuable both for history and as literature. Where Moryson's materials are illuminated by personal experience his style becomes vigorous and animated, often charged with Elizabethan magic. I have reason to believe that my selections from the previously unpublished portions of the 'Itinerary' have secured for Moryson more readers and admirers than his large folio of 1617 has ever procured for him. I believe that a selection from this folio in the manner suggested by your reviewer will bring it within the scope of the general reader who wishes to learn "how men lived" in Shakespeare's Europe.

At the same time this new popularity of Fynes Moryson may be expected to result in a demand for a full edition of his works. Scholars distrust selections which they fear will omit, in Mr. Waters's phrase, "the passages on which bookworms would browse most gratefully." A complete text of Moryson's 'Itinerary' would fill eight volumes, each of them of the size of 'Shakespeare's Europe.' Properly indexed, this would be a valuable work of reference, and I trust there may soon be a call for it. But though I like and admire Fynes Moryson on this side idolatry as much as any, I do not think that his unabridged work will often be read through, or that it would pay many people to read it through. I make this statement with the more confidence because I suppose that, with the exception of Fynes Moryson himself, I am the only person who has ever read the entire 'Itinerary.'

CHAS. HUGHES.

## MR. H. C. KAY.

MR. HENRY CASSELS KAY, whose death, at the age of seventy-six years, was caused recently by an unfortunate carriage accident, was formerly a well-known bank director in Egypt, and had been a resident in Kensington for many years after his retirement

from official life. A member of the Athenæum Club and one of the Council of the Royal Asiatic Society, he had been distinguished as an Oriental scholar, possessing a knowledge of the Arabic language and literature far beyond that of the ordinary amateur, but was of so retiring a disposition that his merits were little appreciated out of the range of his immediate surroundings. Among his earlier contributions to the *Journal of the Royal Asiatic Society* may be mentioned 'Al Kahirah and its Gates,' 'Inscriptions at Cairo and the Burj uz Zafar,' and 'Notes on the History of the Banu 'Okail.' These were followed by notes on Arabic inscriptions in Egypt and at Damascus; but his *magnum opus* (if it may be so designated) was the goodly volume entitled 'Yaman, its Early Mediæval History,' by Najm ad Din 'Omārah al Hakami,' containing also the 'Abridged History of its Dynasties,' by Ibn Khaldun, and 'An Account of the Karmathians of Yaman,' by Abu Abd Allah Baha ad-din Al-Janadi.

That profound Oriental scholar and discriminating critic the late Prof. Robertson Smith, while exercising his free judgment in a close and searching criticism of this laborious translation—a criticism to which a reply was in due course supplied—has left on record his appreciation of Mr. Kay's labours. An extract from his remarks may not here be inappropriate:—

"I may be allowed.....to express my hearty recognition of all the loving labour that Mr. Kay has spent on his authors. For each of the texts but one MS. was available, and those who have handled Arabic codices know how difficult it is to produce a satisfactory edition on such a basis. In the present case the difficulty was enhanced by the character of the MSS.; indeed, the unique copy of 'Omārah's book is so slovenly and imperfect that the editor, as we learn from the introduction, would hardly have ventured to print or translate it, had he not been aided by the copious extracts preserved by later writers."

Independently of his proficiency in Arabic, Mr. Kay was a good all-round linguist, with a wide experience in business. He had been, moreover, a correspondent of the *Times* at a period of emergency, as is apparent from the brief sketch of his career published in the columns of that journal.

## THE HISTORY OF SIENA.

I have only just seen the notice of my 'History of Siena' which appeared in the *Athenæum* of May 30th. Your reviewer, after some generous appreciation of my book, disputes the accuracy of my description of the attitude assumed by the "Frati Gaudenti" towards political questions and duties in the last three decades of the thirteenth century. He also questions a statement I made in regard to the Ghibelline Council held at Empoli in the year 1261.\* I hope not only to convince your readers, but also your reviewer, that in both cases I had good authority for what I wrote.

I am charged with saying "that the 'Frati Gaudenti' renounced all share in political life." Here your reviewer unintentionally misrepresents me. If he will turn to the passage referred to, he will find that I said that "in the earlier period of the rule of the Nine" at Siena, that is to say, in the last thirty years of the thirteenth century,† "Peckensiffian misers like Cecco Angiolieri's father joined.....the 'Frati Gaudenti,' in order to escape the necessity of giving a portion of their time to the public service." That this statement is absolutely correct is proved by unimpeachable contemporary evidence—by the *Chronicle* of Fra Salimbene, and by entries in existing account-books of the Biccherna, the

\* G. Villani, 'Croniche,' vi. 79. Dante, 'Inferno,' x. 89, 93.

† The actual date that Angiolieri joined the order cannot have been earlier than 1276. See D'Ancona, 'Studj di Critica e Storia Letteraria,' Cecco Angiolieri da Siena, Bologna, 1880, p. 113.

‡ Salimbene, 'Chronica,' Parma, 1857, p. 241.

Sieneſe Exchequer. The "Fratì Gaudenti" at the period I refer to were, as D'Ancona, one of the greateſt of living Dantiſta, aſſerts, "like paraſitic plants" in the great industrial centres of Tuscany.\* "They would not," ſays Malavolti,†

"accept office in the *Comune*, nor take part in the councils, nor take oath to the Rectors and the Podestà. And in 1278, and again in 1280, there was a diſpute between them and the *Comune* of Siena, becauſe they held themſelves to be immune from every (public) burden and from going to war."

The hard-working burghers of thirteenth-century Siena determined at laſt to drive theſe drones out of the hive. The Government decided to pull down the houſes of the "Fratì Gaudenti." We find in the books of the Biccherna records of payments made to men who had been engaged for a day and a half "a picconare le caſe dei Gaudenti."‡ But even ſuch meaſures did not prove altogether effective. In the 'Còſtituto Volgarizzato' of 1309-10, recently published by my learned friend the Cav. A. Liſini, we find provision made for the periodical ſummoning of the Council of the Bell to decide what was to be done with the "Fratì Gaudenti" and others who ſought to evade rendering the ſervices they owed to the republic.§

At an earlier date, it is true, ſeveral of the "Fratì Gaudenti" took a prominent part in political affairs. It is eaſy to cite more than "one conſpicuous inſtance" of a member of this order who held important public offices. I need only mention here Catalano and Loteringo degli Andalò of Bologna, one of its founders. Loteringo was Podestà, in turn, of Modena, Siena, Faenza, Pisa, Reggio, and Florence, and was rector of Bologna, with Catalano, in 1265. But all theſe things happened before the year 1270, and do not in the leaſt affect the accuracy of the ſtatement complained of by your reviewer, which had reference to the conduct of the "Fratì Gaudenti" of Siena in the laſt thirty years of the century.

Your reviewer alſo aſks where I "find information as to Farinata's hatred of Provenzano Salvani ſhown at the Ghibelline Council at Empoli." My authorities are Tommaſi and Niccolò Sabino. Tommaſi gives a fuller account of the Council than any other hiſtorian. He relates that Farinata, after the Piſan repreſentatives had ſpoken in favour of the deſtruction of Florence, hurled theſe words at the Ghibelline leader:—

"Se queſta beſtia non eſtingue queſto fuoco, le fabbricherò una gabbia onde non uſcirà a ſua poſta, e le accenderò tal fuoco intorno che non potrà vivendo ſmorzalo."||

Theſe words, I hold, reveal deep-ſeated hatred of the great and good Provenzano.

Tommaſi, it is true, is a ſixteenth-century hiſtorian. But, like Malavolti, he was a moſt conſcientious ſtudent of original authorities, and a diligent ſearcher of public and private archives. His immense knowledge of the ſources of Sieneſe hiſtory is not only confirmed by internal evidence; there exiſt in public records entries ſhowing how numerous were the codices and collections of manuſcripts conſulted by him. He had acceſs to documents now loſt. And we know from the uſe that he made of exiſting manuſcripts that he was a competent judge of documentary teſtimony. His account of the Council is confirmed in all important particulars by Niccolò Sabino, whoſe 'De Bello Arbiſano' is one of the beſt authorities for the period of Montaperti.¶

Like moſt Dantiſta, your reviewer only heeds the Florentine accounts of the great ſtruggle between Florence and Siena. To adapt a ſentence of his own, "he is not quite ſo much at home in the contemporary hiſtory of the Italian world outside" Florence. His Florentiniſm is clearly ſhown in his entire acceptance of Dante's eſtimate of the Sieneſe. Dante was a bitter partiſan, filled full of *campaniliſmo*. His narrow, local patriotiſm is ſhown in the epithets he flung at the inhabitants of all the neighbour-cities of Florence except Ravenna. The Piſtoieſi were *beſtiali*, the Bologneſi *avari*, the Luccheſi *barattieri*, the Piſani *vituperio d'Italia*, the Genoeeſe *pien d'ogni magagna*, the Sieneſe *vana gente*. Your reviewer's Florentiniſm appears to be ſcarceleſſer fervid. He calls the ſons of Florence's great rival "feather-headed," "immoral," "extravagant," and "ſuperſtitious," and only allows them the virtue of patriotiſm. He magnifies their faults, and fails to ſee many of the good qualities of the fellow-citizens of St. Catherine and S. Bernardino.

Like a loyal Dantiſt, too, your reviewer reproaches me for making no reference to the pavement ſeen by Dante in Purgatory when I was writing on the pavement of the Sieneſe Duomo. For ſparing them this ſtale alluſion, I think that I deſerved the gratitude of my readers. It has formed part of the ſtock-in-trade of the writers of guide-books and magazine articles for more than half a century. The pavement of Siena, it is now believed, was not begun until long after Dante wrote. When your reviewer charges me with "dragging in" the name of Aubrey Beardsley in my account of this pavement, he curiouſly miſunderſtands me. The ſentence he refers to is one of the moſt ſincere, the moſt inevitable, in the book. I never look at the 'Story of Abſalom,' which forms a part of the pavement, without being reminded of the achievement of the Engliſh artiſt I once knew.

In conclusion, may I refer to one point of many in which I am at one with your reviewer? I rejoice in his praiſe of the books of ſuch generous, honourable rivals and friends of my own as Mr. Gardner and Mr. Heywood. Mr. Gardner's name is familiar to your readers; his writings are valued by all ſtudents of Italian hiſtory and Italian literature. But Mr. Heywood's ſcholarly volumes, published as they are in Siena, are not as well known as they deſerve to be.

LANGTON DOUGLAS.

Siena, June 9th, 1903.

I SHOULD like to thank you for the extremely kind notice of my 'Our Lady of Auguſt and the Palio of Siena' in the *Athenæum* of May 30th, and, at the ſame time, to attempt to ſolve ſome of your reviewer's doubts.

I "found my French gentlemen in the days of Charlemagne" in Tommaſi's 'Historia di Siena.' I do not know how "i nobili Franzesi" can be tranſlated otherwiſe than "the French nobles" or "the French gentlemen." I truſted that I had made it ſufficiently clear that I was recounting a legend when I preſaced my paraſe with the words "It is narrated that."

The ſtatement that "local patriotiſm ſeems to have been almoſt the one quality poſſeſſed by the Sieneſe which claims our reſpect" is eminently unfair. A truer eſtimate of their character is that of Prof. Lodovico Zdekauer, who probably knows more of things Sieneſe than any other living writer.

To judge Siena by the prejudiced ſtatements of the "Dantiſta," who, for the moſt part, have ſtudied Florentine hiſtory excluſively for the light which it throws upon the 'Divina Commedia,' and who then try to meaſure every Italian commune by the laſt of Florence, hardly conduces to the formation of a correct opinion.

WILLIAM HEYWOOD.

#### THE CRAWLING OF YOUNG CHILDREN.

THE quadrupedal method of progression noticed by Mr. Lumholtz in the caſe of young Huichol children may ſometimes be obſerved among our own infants. One of my children adopted this gait in its firſt efforts at locomotion, and would run about the place like a young bear, for it was a true plantigrade action. I photographed it, and the pictures have been published in various places—for inſtance, in *Nature* for October 18th, 1894, and July 5th, 1900, and *Proceedings of the Cotteswold Club*, vol. xiii., 1899, among others.

According to the doctrine of evolution and the law of tachygeſis, we may infer that at ſome time in the paſt hiſtory of the anceſtors of the human race the quadrupedal method of progression was the normal attitude, and the bipedal was only an occaſional poſition, maintained for ſhort periods with much difficulty. Such is the ſtage in which we find the anthropoid apes now. Later the quadrupedal would have been the normal gait for youth, and the bipedal attitude attained to only by the ſtrong adult, ſo that there would have been the ſpectacle of youths of ſixteen to twenty juſt learning to walk in the bipedal ſenſe, and only attaining perfection as they reached the full ſtrength of maturity. This may be conjectured to have been the ſtage of *Pithecanthropus erectus*, or of Pre-homo of the early Pliocene. The onward development of the race has been the acquiſition of the bipedal gait conſtantly earlier in life, until now we ſee it attained within the firſt two or three years of childhood.

This phenomenon of the earlier acquiſition of a character, which is found among all living things, is known as the law of tachygeſis. Eaſy as it ſeems to us now to maintain the bipedal poſition, yet we may infer that our childhood ſtruggles in regard to its attainment are but a condeneſed epitome of the great labour and difficulties encountered by the race for many generations while trying to change a quadrupedal to a bipedal gait, eſpecially when we conſider the great alterations in bodily ſtructure which were neceſſarily involved.

S. S. BUCKMAN.

#### 'THE A B C OF THE DOG.'

Eltham, S.E., June 13th, 1903.

MY attention has juſt been called to your iſſue of the 6th inſt., in which you review my brochure 'The A B C of the Dog.'

I will paſs over your reference to my lack of "experience and knowledge of the ſubject," although I truſt you will pardon my mentioning that I have lived amongſt dogs and horſes all my life, and that for many years I have never had leſſe than three, and occaſionally as many as forty, dogs in my kennels.

Referring to the Irish wolfhound, I ſaid:—

"There is no doubt as to the antiquity of this breed, although after the extermination of the wolf in Ireland it ceaſed as a breed to exiſt. With the growth of the popularity of the dog, however, breeders turned their attention to a croſs between the Scottish deerhound and the Great Dane, with the reſult that years of careful and ſcientific croſſing have reſulted in the production of the handſome animal which is now benched and known as the Irish wolfhound."

Your reviewer's keen ſenſe of juſtice compelled him to take a portion of this paſſage, introduce words of his own, and then to accuſe me of being "ambiguous," "meaningleſſe," and aſtray in my information. Had he had my "experience and knowledge of the ſubject" he would not have contradicted an accurate ſtatement.

HAROLD TREMAYNE.

\* \* 1. We did not ſay that Mr. Tremayne had no experience and knowledge, but that other people who had already written on his ſubject had more. 2. Readers can now compare our quotation and Mr. Tremayne's, and ſee if we have been unfair: we added nothing. 3. Self-praiſe is not the beſt recommendation,

\* D'Ancona, *op. cit.*, p. 119.

† Malavolti, 'Historia de' Fatti e Guerre de' Senesi,' parte II, p. 51.

‡ Archivio di Stato, Siena, 'Libro di Biccherna' of 1285. Quoted by D'Ancona, *op. cit.*, p. 119.

§ 'Il Còſtituto del Comune di Siena,' Siena, 1903, Dist. I. Rubr. 210 (vol. I. p. 177).

|| Tommaſi, 'Iſtorie,' Venice, 1625, II. 2.

¶ MS. in the Communal Library, Siena. Cod. B. III. 3. Niccolò Sabino wrote in the middle of the fifteenth century. I have found his name in two forms, Sabino and Savini.



THE LITERARY DEPARTMENT AT  
SOMERSET HOUSE.

In addition to the scandals in this department mentioned by Archivist, I would like to draw attention to the following points:—

That Somerset House is not fireproof. This was acknowledged in the House of Commons.

That the strong-room accommodation is nearly full.

Much delay is caused to the indexing of old wills by the clerks being frequently changed from one department to another when they have gained a knowledge of court hand and records, and by their spending most of their time in private study.

The fee of one shilling each for inspection of original wills prohibits a vast amount of important research.

The contentious records of the Court are closed to public inspection. Surely this is absurd when a much more important Court, that of Chancery, is freely thrown open.

The whole source of the trouble is that the Department considers its sole duty is to make revenue, to the utter neglect of its old records. Personally I think the officers of Somerset House are past all hope as custodians of records, and the only remedy is for the latter to be moved to Fetter Lane.

GENEALOGIST.

## SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold this week the following books: Burton's Arabian Nights, with supplement and Letchford's illustrations, 1885-97, 32l. Dickens's Life and Letters, extra-illustrated, 1872-82, 25l. Shelley's Adonais, Essex House Press, 1900, 10l. Keats's Poems, boards, uncut, 1817, 38l. 10s.; Endymion, morocco extra, 1818, 30l.; Lamia, &c., 1820, boards, uncut, 60l. Morris's Glittering Plain, Kelmscott Press, 1891, 13l. 10s.; Swinburne's Atalanta, Kelmscott, 1894, 10l. 2s. 6d.; Rossetti's Sonnets, Kelmscott, 1894, 12l. 15s.; Chaucer, Kelmscott, 1896, 71l.; Morris's Earthly Paradise, 8 vols., Kelmscott, 1897, 15l.; Story of Sigurd, 1898, 14l. Lord Lilford's Birds, 7 vols., 1896-7, 65l. D. G. Rossetti's Sister Helen, with a signed portion of the original MS., 1857, 19l. 10s. Ruskin's Poems, 1850, 50l. Swinburne's Laus Veneris, 1866, 12l. 5s. Tudor Translations, 21 vols., 31l. 12s. Fitzgerald's Omar Khayyam, first edition, 1859, 37l.; second edition, 1868, 13l. Ruskin, The Scythian Guest, a Poem, printed for the author, 1849, 10l. 5s.

The same auctioneers sold on the 17th inst. the following books: Burns's Poems, Edin., 1787 (R. L. Stevenson's copy), 9l. 15s. Elzevir Caesar, 1635, very fine copy, 10l. 7s. 6d. Cruikshank's Comic Almanack, 1835-53, 12l. 5s. H. Daniel, The Garland of Rachel, Daniel's Oxford Press, 1881, 10l. Evelyn's Sculptura, presentation copy to Sir Thos. Browne, 1662, 38l. Lamb's Adventures of Ulysses, 1808, 30l.; Elia (First Series), 1823, 25l. 10s. Capt. Marryat's Novels, first editions, 76 vols., half morocco, 51l. Chas. Reade's Novels, first editions, 42 vols. half morocco, 30l. 10s. Chas. Tennyson, Sonnets and Fugitive Pieces, first edition, 1830, Thackeray's copy, with signature and drawings, 130l. The Connoisseur, Thackeray's copy, 1757-60, 25l. Starkie's Continental Guide-Book, 1832, Thackeray's copy, 61l. Murray's German Handbook, Thackeray's copy, 1850, 61l. Ainsworth's Dictionary, Thackeray's copy, 24l. Guide Indispensable du Voyageur, n.d., Thackeray's copy, 41l. Gray's Poems, &c., extra-illustrated, George Daniel's copy, 105l. Horne B.V.M., MS. on vellum, illuminated, Sec. XV., Ruskin's copy, 198l. Traite de la Peyne a M. et Madame de Lorraine, MS. on vellum, Sec. XVI., 107l. Glasse's Art of Cookery, 1747, 14l. 10s. Quintilianus, N. Jensen, 1471, 24l.

## Literary Gossip.

LOVERS of Chaucer will learn with much interest that the famous First Chaucer Folio (1532) is now at length, for the first time, to be reproduced in facsimile, with an introduction by Prof. Skeat, who will supervise the progress of the work and add references at the foot of each page. It is noteworthy that, as in the case of Shakspeare, there are four folio editions of Chaucer. Of these four Thynne's edition of 1532 is the only one of real value, as all the rest are derived from it. It is our only authority for many important works of Chaucer, or such as were formerly assigned to him.

THE facsimile will be published by Mr. Moring, of the De La More Press, and the work will be carried out in the photographic department of the Oxford University Press. The announcement should interest those who have secured copies of the recently issued facsimile First Folio of Shakspeare.

THE *Cornhill Magazine* for July includes 'The Tutor's Experiment,' by Mr. A. D. Godley, a burlesque on possible extensions of the Rhodes Scholarships, and 'The Annals of our Army,' by Sir Herbert Maxwell, who makes the third volume of Mr. Fortescue's 'History of the British Army' the occasion to discuss some half forgotten deeds of valour in India, and the real causes of our failure in the American War of Independence. Mr. Stephen Gwynn contributes a short appreciation and criticism of Father Dolling, and the Life of him we review this week. 'Letters to a Young Writer' offer an anonymous tribute to the heart and head of a gifted, but unremembered man of letters. Mr. Sidney Low writes of Mazzini in his 'Nineteenth-Century Studies'; while Mr. J. E. Vincent deals with a quaint historical document in 'A Bishop's Testament, A.D. 1616.' 'Prospects in the Professions' deals this month with 'The Civil Service.' Nature studies are 'Weeds of the Garden,' by E. V. B., and 'The Story of a Rabbit,' by Mr. E. Kay Robinson. The Rev. W. H. Hutton describes an historic house, Compton Wynyates; while short stories are 'His Excellency's Aigrette,' by Mr. A. J. Dawson, and 'Yesterday's Roses,' by Katharine Tynan.

*Macmillan's Magazine* for July contains an account of the battle of Shrewsbury, by Mr. A. G. Bradley, in commemoration of the quincentenary of that famous fight; Prof. Tyrrell reviews Mr. George Moore's recent work 'The Untilled Field,' treating chiefly of the religious question in Ireland and its influence on national development; Mr. Laurence Gomme contributes a paper on 'Aldwych in London,' and deals with the historical records and traditions connecting the Danish invaders with the district through which the new street will run; and Mr. Arthur Loring, in 'The Colonies and Imperial Defence,' replies to Col. Pollock's article in the previous number. 'Arcady,' by Mr. Marcus Reed, discusses some problems of modern life in town and country; and Mr. A. S. Galbraith has an article on 'The Handicrafts.' The complete stories, both by anonymous writers, are 'A Village Feud' and 'The Baronet,' a tale with an Australian setting.

MESSRS. METHUEN & Co. will publish in September a new volume of short stories by Mr. H. B. Marriott Watson, entitled 'Alarms and Excursions.' This will include a tale, 'The Mohock,' which has just appeared in the summer number of the *Illustrated London News*.

A STORY by Capt. Paul Witt, entitled 'Innocent of a Crime,' will be published before long by Mr. Fisher Unwin. It narrates the adventures of a British admiral's family settled in France, telling how one member of the family fell a victim of the French judicial system, and how a villainous pilot managed to become his father-in-law. The story is founded on fact.

MISS IDA TAYLOR (herself a kinswoman of Smith O'Brien) has completed a life of Lord Edward Fitzgerald, which, abundantly illustrated, will be published by Messrs. Hutchinson & Co.

MESSRS. HODGES, FIGGIS & Co., of Dublin, will publish in a few days a new book by Prof. Stanley Lane-Poole, entitled 'North-West and by North,' consisting of descriptive sketches of holiday tours spent in Ireland and Yorkshire. The volume will be illustrated.

LADY BETTY BALFOUR is completing the arrangement of a volume of the correspondence of her father, the late Earl of Lytton. The collection will not, of course, include the more private family letters, but it will show "Owen Meredith" in his more intimate moods; and a special interest is likely to attach to that portion of the volume which has reference to his earlier life.

MR. E. J. RAPSON, of the British Museum, late Fellow of St. John's College, Cambridge, has been elected to the Professorship of Sanskrit at University College, London.

PROF. SAINTSBURY writes:—

"Your critic of my 'History of Criticism' is not a Chiquanoux; and he will, therefore, probably accept my assurance that 'nullius in parva,' &c., was not an oversight. In fact, 'paratus' will not scan; and I do not think I often make false quantities. The alteration was deliberate; but it would, no doubt, have been better if I had put the substituted word in square crotchets. 'Topmost Verulam' is, of course, an example of the quaint trick of the mind's eye to which he refers; and the same delusion would probably always have prevented me from finding it out for myself."

MR. HOPE W. HOGG has been appointed to the Chair of Semitic Languages in the Owens College. Mr. Hogg has been a lecturer on Hebrew and Arabic at the College for three years, and since 1895 has been on the editorial staff of the 'Encyclopædia Biblica.' For some time he was Vice-Principal of the American College at Assiout, and adds to his knowledge of classical Semitic languages a knowledge of practical Arabic.

At the same College Dr. L. C. Casartelli, who holds the appointment of Professor of Zend and Pehlevi in the University of Louvain, has been appointed Lecturer in Iranian Languages.

THESE appointments, in conjunction with the institution two years ago of the Chair of Chinese, occupied by Prof. Parker, should encourage Oriental studies in the

reconstituted Victoria University of Manchester, which has also a valuable collection of Oriental MSS., recently acquired for the Rylands Library.

We much regret the death of Prof. Moberly, one of the most accomplished of Oxford theologians, though he did not publish much. He contributed to 'Lux Mundi,' but his most striking book was 'Atonement and Personality' (1901), in which his philosophical argument showed ability and candour.

MANY besides the members of Gray's Inn will regret to learn that, owing to increasing years, Mr. Ralph Douthwaite, the librarian to that honourable society, is about to retire from his post. Mr. Douthwaite was appointed in 1867, and he has seen since then a great addition both to the library buildings and to their contents. His research in the history of the Inn is known to all who have read his 'Notes on Gray's Inn,' published in 1876, or the 'History of Gray's Inn,' which came from his pen in 1886. As a librarian he has won high regard for his knowledge, courtesy, and readiness to give help to all.

THE appointment of Mr. E. Gordon Duff at Cambridge as Sanders Reader in Bibliography for 1903-4 is matter for congratulation both to himself and to the University.

MISS ELIZABETH C. YEATS, a sister of the Irish poet, has started in Dublin a "Dun Emer Press," in which she is attempting to rival the Kelmscott work. Paper made of pure linen has been procured from Irish mills, and Miss Yeats is doing her own printing, with the help of an assistant. Her first volume is to be a collection of poems by Mr. W. B. Yeats, 'In the Seven Woods.' These are described as being poems "chiefly of the Irish heroic age." Early in May Miss Yeats wrote to a friend in New York that all the short lyrics and the two long poems were printed, and that the play which finishes the book was nearly done.

IN *Temple Bar* for July two new serials are begun—"Mr. Beke of the Blacks," by Mr. John Ayscough, and 'Love and the Anglers,' by Mr. Harold Ismay. Mr. Reginald Wyon's papers on 'Albania' are concluded. Mr. W. R. H. Trowbridge describes how he journeyed 'From Paris to London by Water'; Mr. J. M. Attenborough contributes a 'Literary and Personal Sketch of Bishop Hurd'; and Col. Pollock, in 'The Land Forces of Great Britain,' points out the inadequacy of our present military system to meet the requirements of both "great" and "little" wars, and proposes a comprehensive scheme for its readjustment. The complete stories include 'John Croft's Fortune,' by Mr. Edmund Mitchell; 'A Divided Interest,' by Miss C. D. F. Hills; and 'Heinreck,' by "Rachel."

MR. PERCY TAYLOR, a member of the staff of the York Public Library, has been appointed Librarian of the Free Public Library of Barnsley.

WE hear from Athens that the King of Greece has promoted, by two steps in the Order of the Redeemer, three of its Companions, who are all three connected in one way or another with letters: Sir Richard

Jebb, Prof. Mahaffy, and Mr. George Macmillan.

THE National Book - Trade Provident Society will hold its first annual general meeting at Birmingham next Saturday.

THE Council of King's College, London, have appointed Mr. J. H. Longford, late of the consular service of Japan, Professor of Japanese, and Mr. J. W. Adamson Professor of Education.

MESSRS. SOTHEY, WILKINSON & HODGE will begin on Monday the six days' sale of the valuable and interesting library of printed books and MSS. of the late Mr. W. E. Bools, who was for many years associated with one of the great insurance offices in the City. Its chief feature consists of the long series of works by English writers from the time of Shakspeare to the present. There are not many rarities of the first rank, but special mention may be made of Stephen Bateman's 'Golden Book of the Leaden Goddes,' 1577, the first attempt in English towards a "Pantheon," or explanation of the gods; an excellent copy of 'The Boke named the Royall,' printed by Pynson, 1507, but wanting a sheet of six leaves; a presentation copy from the author of Bishop John Hooper's 'Declaration of Christe,' printed at Zurich, 1547; John Marston's 'The Malcontent,' 1604, extremely rare, but not quite perfect; the equally rare tract of Thomas Nash, 'The Returne of the Renowned Cavaliero Pasquillo of England,' 1589; John Newnham's 'Nichterowe,' 1590; and the Second and Fourth Shakspeare Folios. One lot consists of a miniature portrait by Isaac Oliver of William Herbert, third Earl of Pembroke, one of the dedicatees of the First Folio; it is signed with the artist's initials and dated 1611.

THE death of Mr. Thomas William Allies took place at his house in St. John's Wood this week. From Eton he went with the Newcastle Scholarship to Wadham College, Oxford, where he graduated, taking a First Class in Classics, in 1832. The next year was the date of real importance to him—the date of the beginning of the Oxford Movement, into which he entered with an alacrity that eventually led him to resign his living at Taunton and to seek admission to the Church of Rome at the hands of his old Oxford friend "Father Newman," as he never ceased to call the Cardinal. Mr. Allies was the author of a number of works published under the general title of 'The Formation of Christendom,' and only a few days before his death, at the age of ninety, he was in communication with Messrs. Burns & Oates about the issue of new editions of three of these volumes.

A "SOCIETY of English poets" would hardly, we think, be a success. The French, however, look at things differently, and the Société des Poètes Français is a very serious institution indeed, for it holds meetings, and a report is duly presented to M. le Ministre de l'Instruction Publique et des Beaux-Arts. The society owes much of its vigour to M. Sully-Prudhomme, who figures as honorary president in the new list of officers for 1903-4. MM. Léon Dièrx and J. M. de Hérédia are the vice-presidents; M. Alcanter de Brahm, the general secretary; but M. C. Poinset, as Secrétaire-Archiviste, must be the hardest worked of

all the officers. One of the reports says: "La société vient, en outre, d'adopter le règlement relatif à l'édition des jeunes poètes inédits, pour lesquels sera ouvert un concours du 1<sup>er</sup> juillet au 31 décembre prochains." This seems to be taking a mean advantage of that hardy annual the spring poet.

SPAIN has been unfortunate in losing her chief poet, Nuñez de Arce, so soon after Verdaguer. He was born in 1834, and early in life achieved marked success with a play 'El Haz de Leña.' However, his strength lay elsewhere. He took part in the revolution of 1868, and the hopes it excited in his mind found expression in his 'Gritos de Combate.' Longer poems of his were 'La Selva Oscura' and 'La Vision de Fray Martin.' He also published 'La Pesca' and other idylls. The romantic vein in him found expression in his 'Ultima Lamentacion de Lord Byron.' He was for a short time Minister for the Colonies, and had long been a member of the Senate.

RECENT Parliamentary Papers include Board of Education, Return of Schemes for the Formation of Education Committees approved during April (2d.); Papers relating to the Resignation of the Director of Special Enquiries and Reports (7d.); List of Associations constituted under the Voluntary Schools Act, List of Unassociated Schools, Grants Paid, &c. (8½d.); and Report of the Commissioners of Education in Ireland, 1902 (3½d.).

## SCIENCE

### SCIENTIFIC REPORTS.

Nineteenth Annual Report of the Bureau of American Ethnology to the Secretary of the Smithsonian Institution, 1897-98. By J. W. Powell, Director. Part I. (Washington, Government Printing Office.)—This is the first part of the Report for the year 1897-8, and the "letter of transmittal" which precedes the actual Report is dated July 1st, 1898. The title-page bears the date 1900, the signatures to each sheet the significant figures "19 ETH-01," and the volume was actually delivered in 1902. We draw attention to this not so much as evidence of an exception to the general tendency to "go ahead" which is supposed to be characteristic of our American cousins, as because the volume thus becomes the first of the posthumous reports of the lamented Director Major John Wesley Powell. It will probably be some years before his name ceases to appear on the title-page of this valuable series of reports, which in their entirety will form an imposing memorial of the work Major Powell has done, and still more of that which he inspired and organized from the foundation of the Bureau under his direction in 1879.

It is worthy of note that though the work of the Bureau is limited to researches relating to the American Indians, which must some day or other approach finality, it shows no sign of diminished activity. On the contrary, the output each year seems to increase. The present portly volume of 666 pages is to be followed by another of about the same bulk before the record of the work of the single year under observation is exhausted. An Act of Congress providing for the continuance of the work of the Bureau was approved on June 4th, 1897, and a plan of operations laid down on June 14th. Major Powell asserts, and it can hardly be denied, that, great as the advance of the science of man has been everywhere during the previous twenty years, it has



been especially rapid in the United States, and he attributes no small part of this advance to the far-sighted governmental policy of maintaining researches among the aboriginal tribes of the American continents.

The volume has a coloured frontispiece, reproducing a sketch made by Major Powell in 1870 of the proceedings which took place in a kiva, or underground room, devoted to sacred ceremonies among the Hopi Indians of New Mexico. Their purpose was to offer prayers for abundant crops, and the room contained an altar and other accessories of worship. The prayers were offered at midnight. A group of men are represented seated round a medicine bowl, into the cavity of which one of their number is blowing tobacco-smoke. Ears of corn, variously coloured, are arranged radially from the bowl. Women are present, and shallow baskets hanging on the wall indicate the intention to hold a basket dance. Both sexes are almost wholly unclothed, which appears to have been the custom in these secret rites, a custom which still survives, but is now limited to the male priests.

Another contribution to the volume from the pen of the late Director himself is a treatise of thirty-eight pages on 'Esthetology,' or the science of activities designed to give pleasure—one of the five branches into which he divides the study of the activities of man, the others being technology, sociology, philology, and sophiology (or the activities connected with opinion). He offers many shrewd observations—as that pleasures are first egoistic, but soon become altruistic, and then change into industries, when they are egoistic again. A lad plays ball for his pleasure, but the professional ball-player plays for the pleasure of others and for his own gain. The plays of childhood are organized gradually to mimic the activities of elders. He considers in detail the pleasures of food, of decoration, of athletics, of games, and of the fine arts, and in the last specifies music, the graphic art, the drama, romance, and poetry.

The remainder of the volume is occupied by an "accompanying paper" to the Report, written by Mr. James Mooney, on the myths of the Cherokee. We have previously noticed (*Athen.* No. 3596) a paper on the same subject by the same author, which the present treatise to some extent supersedes. It is now offered as the first of a series which, when finally brought together, will constitute a monograph upon the Cherokee Indians. These people are especially interesting by reason of their advance in civilization. They number more than thirty thousand persons, had a civilized code of laws, a national government, a national press, and, since 1821, when Sequoya invented the Cherokee alphabet, a native literature. The name by which they called themselves signifies "real people" or "principal people," an incident in popular nomenclature that is not at all uncommon.

So recently as June 28th, 1898, an Act for the protection of the people of the Indian territory has taken away from them and the other civilized Indian tribes the entire control of tribal revenues, has abolished their tribal courts, and reduced them to the condition of ordinary reservation tribes under Government agents, with white communities planted in their midst. They have resisted this Act, with its provision for compulsory allotments, and it is thought that many of them will emigrate to Mexico or South America. Of the stages by which a tribe which once held an area of 40,000 square miles, included in what are now the States of Virginia, Tennessee, the Carolinas, Georgia, and Alabama, has been reduced to so piteous a condition, Mr. Mooney gives an excellent historical account.

The record and discussion of their mythology occupy 300 pages. They hold that the earth is a great island floating in a sea of water, and suspended at each of the four cardinal points by a cord hanging down from the sky vault, which is of solid rock. There is another

similar world under it, in which the seasons are different. In the beginning there was no fire, till the thunders sent their lightning and kindled a tree. The myths relating to quadrupeds, birds, snakes, fishes, and insects (like all such fables everywhere) endow them with human faculties, and are very similar to those which have descended to us from many other sources, e.g., how the terrapin beat the rabbit, corresponding to Æsop's hare and the tortoise. Some myths are wonder stories, others are based on historical traditions. Mr. Mooney has been able to identify many legends with localities in which the Indians formerly resided, especially in North Carolina, where they still occupy lands in the western portion of the State. They withdrew from nearly all of South Carolina as far back as 1777.

One crowning merit of the publications of the Bureau of Ethnology is the complete manner in which they are indexed. The index to the present part occupies 28 pages, and has nearly 3,000 entries. Mr. Mooney also furnishes a glossary of Cherokee words extending over 43 pages, and containing many interesting illustrations of the meaning of the words.

*The Official Report of the Nature Study Exhibition and Conferences, August, 1902.* (Blackie & Son.)—The Nature Study Exhibition, held in the gardens of the Royal Botanic Society last year, was a most successful experiment, and the book which we have now under consideration not only records what was there done and said, but will also be found to suggest the lines of work which should be chosen and followed in the future. For instance, in the introduction, written by Sir John Cockburn and Mr. J. C. Medd, we are told that, "rightly regarded, nature study is not so much a new subject as a more efficient means of imparting general knowledge." The judges, in the second place, have made it evident in their report that studies of living things are those which deserve most encouragement, while the results of outdoor work occupy the greater part of their attention. They condemn the copying of drawings and the making or exhibition, in school, of collections which have no definite object. At the same time they wish to emphasize the wide scope of nature study as regards the material that may be chosen as its basis.

The verdict passed, in the report of the Executive Committee, upon the whole exhibition, is that it showed "the very great tendency which exists to present nature study, in school, as definite lessons." On the other hand, "as a contrast to this, there came the informal field work and special cases, in which nature study is either looked upon as an influence to affect the whole school work, or a pleasant relief to the lessons set down in the time table."

The first-mentioned idea is but a natural outcome of lack of acquaintance with the true aims of nature study, or of a belief that the term is synonymous with science teaching. This latter superstition should now be given up.

The invitation to exhibitors was advisedly a wide one, and a great deal of useful and valuable teaching was represented, which in the report is properly referred to under the headings 'Agriculture,' 'Horticulture,' 'Botany,' 'Science Teaching,' and the 'Training of Teachers.' The work which is intended for the general and special education of the scholars has been divided into 'Observational Lessons' and 'Nature Study.' School gardens—not maintained merely to furnish material—are discussed under the title 'Economic Nature Study,' with bee-keeping and the question of useful and injurious insects. Observational outdoor work, it is pointed out, may be carried on with specimens collected by the pupils. They may write an account of a ramble as an exercise in composition, while their drawing, painting, and modelling may be done from natural objects. Records of all kinds, diaries, calendars, regional survey maps, are in the report con-

sidered in this connexion. Nature study in a stricter sense is referred to in three sections: (a) the physical aspects of nature, (b) animals and plants under control, and (c) field work—the last being taken to include rambles, school journeys, visits to collections, and the work of school natural history societies. More or less detailed allusions are to be found in the report to many individual schools, and such sentences as refer to aims or methods which are typical of true nature study are italicized. The varied and numerous addresses at the opening ceremony and at the five conferences are printed in the volume with which we are dealing. Here and there it will be found that the speakers include specialized instruction in natural history under the term "nature study"; but to those who are interested in its advancement as a means of general intellectual development we would commend the papers by Prof. Lloyd Morgan (with those by Profs. Geddes and Thomson), by Mr. G. Herbert Morrell, M.P., and Mr. G. H. Rose (head master of Caterham Board School). The Association which organized the Exhibition is now dissolved, and local bodies in various parts of the country are taking steps to profit by its work and to advance it still further. In connexion with the Bath and West of England Agricultural Society a similar exhibition is announced, while under the title of the Home Counties Nature Study Exhibition another will be held in London on more restricted lines in the coming summer.

Mr. David Boyle's Archaeological Report to the Minister of Education of Ontario for 1902 records 1,911 accessions to the Ethnographical Museum at Toronto, bringing up the total number of specimens to 25,000. Among them Mr. Boyle draws special attention to the upper mandible of a raven, bored with a hole, probably an amulet of some kind; to a bone or ivory arrowhead, worked with much care, on which he would be glad of further information; to a tubular pipe; to a piece of Huronian slate, in process of being worked into an implement; and to a tool in the shape of a celt, but with a small smoothing surface worked on the lower edge. Among the papers appended to the report is an excellent one by Mr. George E. Laidlaw on effigy pipes in stone, in which these curious objects are traced through quadruped types to bird types, turtle figures, and, finally, human effigies. Mr. W. J. Wintenberg contributes an archaeological map of the township of Blenheim, which covers 125 square miles in Oxford county. Here have been discovered a fine specimen of a drill; many stone pipes, some of unusual type; a tomahawk, with a curious traditional history; and many other objects. Mr. F. W. Waugh contributes an archaeological map of the neighbourhood of Brantford, in Brant county, where a large ossuary has been discovered on a hilltop, and seven or eight acres of ground around it are rich in Indian relics. An interesting rubbing-stone was among the finds. Mr. R. T. Anderson contributes an archaeological map of the township of Malahide, with portions of Yarmouth and Bayham, in Elgin county. Among the curious objects discovered here are a Huronian slate drill-rest, a one-armed banner-stone, an unfinished slate pipe, a peculiar slate totem, a comb-like bone pottery marker, many other bone instruments, pins of deer-horn, clay pipes, pottery with a design resembling a spray of leaves, and a mealing stone 3 ft. in diameter. The Rev. A. E. Jones, S.J., furnishes an account of an exploration undertaken by him to determine the sites of the old Huron village of St. Ignace II., where Brébeuf and Lalemant were tortured to death in 1649, and of the "rock that stands out," Ekarennioudi, from which the Petun village of St. Mathias took its name. This is a very interesting narrative, forty-four pages in length. Mr. A. T. Cringan transcribes the tunes of thirty-four Iroquois folk-songs, and comments upon them. Mr.

A. F. Hunter furnishes notes on sites of Huron villages in the township of Oro, Simcoe county, with remarks on the archaeological significance of the ancient raised shore-lines. The report also contains a portrait of Red Cloud, commonly called Capt. Bill, who claims to be still able to control the rainfall, and gives his own account of the rain-dance ceremonies.

#### ANTHROPOLOGY.

*Fasciculi Malayenses.* Anthropological and Zoological Results of an Expedition to Perak and the Siamese Malay States, 1901-2, undertaken by Nelson Annandale and Herbert C. Robinson, under the Auspices of the University of Edinburgh and University College, Liverpool.—*Anthropology.* Part I. (Longmans & Co.)—A fasciculus of 180 pages, illustrated by 18 plates, serves only partially to record the anthropological work done by two accomplished and painstaking observers in an expedition undertaken with the aid of grants of 100*l.* from the University of Edinburgh and 100*l.* from the Government Grant to the Royal Society. The ethnography of the Semang and Sakai tribes, of the coast people of Trang, and of the Malays of Perak is described in this issue: the description of the Malays and Siamese of Patani and Senggora, and the discussion of the relation of the different racial elements in the Malay peninsula, are reserved for a future part. Mr. Annandale, one of the joint authors of the work, is Research Student in Anthropology at the University of Edinburgh, and his contributions to the present part show how well he has earned that distinction. They comprise an inquiry into the primitive beliefs and customs of the Patani fishermen, among whom certain families, named after certain fishes, refrain from killing or eating them; others may not kill or assist in capturing a crocodile, and many refuse to eat the flesh of certain animals, alleging that they cannot endure the smell of the meat. These people believe that every boat has a soul of its own, that misfortune at sea is due to sea spirits, convulsions and epilepsy to the beach spirits, and that certain persons can cause storms; they observe a number of restrictions, and talk a roundabout language to avoid using certain expressions at sea—thus, when they wish to speak of a human foot, they call it a tortoise; when they wish to speak of a vulture, they call it a bald head; and when they wish to speak of a sea snake, they call it a weaver's sword. Mr. Annandale also discusses their religion and magic in another article, but reserves for a future issue the consideration of ghosts and of immaterial spirits. Both authors join in contributions to the physical anthropology of the Malay peninsula, giving the results of observations on the living person and on the skeleton, Mr. Robinson, who is honorary assistant in research to the Professor of Natural History at University College, Liverpool, having undertaken the great labour of preparing tables of measurements and indices of 137 individuals. By way of anthropological miscellanea, a Malay story of the cleft rock (the rock that catches folk), a Seanese legend of the origin of leeches, and two short notes by Mr. Leonard Wray, Curator of the Perak State Museum, on the use of bows and arrows in Perak, and on the possible existence of Sakais uninfluenced by Malays, are added. The very essential contribution to the full understanding of the work of a map and of an itinerary is reserved to a succeeding part, it having been found impossible to include it in the present fasciculus. The photographic illustrations are of the first excellence, and the selection of models is very judicious.

Though the present issue is only a portion of what is to be expected, it is so well done that all who read it will look forward with interest to the future issues. It will be observed that the authors have endeavoured to view their subjects from all sides, have given much care and

patient attention to observations in physical anthropology, as well as to ethnographic descriptions of the peoples and of their surroundings, including their weapons, fishing-tackle, ornamentation, manufactures, and dwellings, and have also collected a very considerable amount of information as to their traditions and beliefs. This information is often difficult to get at.

To *L'Anthropologie* (tome xiv. No. 2) M. Émile Cartailhac contributes a memoir on the 'Stations of Bruniquel on the Banks of the Aveyron,' illustrated by many excellent specimens of the special forms of implements discovered there.

The contributions to anthropological knowledge recorded by the Corresponding Societies' Committee of the British Association as having been made by local societies during the year ending June 1st, 1902, were 36 in number (13 less than in the previous year), appearing in the transactions of 15 societies (one less). *Yn Lloar Manninagh*, the organ of the Isle of Man Natural History and Antiquarian Society, and the *Transactions of the Inverness Scientific Society and Field Club* head the list with seven papers each. Of these three to the former society are contributed by Mr. P. M. C. Kermode, and three to the latter by Mr. Thomas D. Wallace. The *Essex Naturalist*, the organ of the Essex Field Club, and the *Proceedings of the Somersetshire Archaeological and Natural History Society* each contain three anthropological papers. Five societies contribute two papers each to the list.

#### SOCIETIES.

ASTRONOMICAL.—June 12.—Prof. H. H. Turner, President, in the chair.—A vote of condolence with the family of the late Dr. Common was passed by the meeting.—A letter was read from Mr. Nevill, Director of the Natal Observatory, stating that he had already made the lunar reductions desired by Prof. Newcomb.—A paper by Prof. E. W. Brown, on the verification of the Newtonian law, was read.—Prof. Newcomb and others took part in the discussion.—Mr. Newall showed and described a series of spectro-heliograph photographs taken by a new method by Prof. G. E. Hale at the Yerkes Observatory; and Dr. Lockyer showed similar slides taken at South Kensington.—Mr. E. W. Maunder read a paper by himself and Mr. J. E. Evans on experiments as to the actuality of the 'canals' observed on Mars. A drawing of the planet showing no canals had been put before classes of boys at Greenwich Hospital School, and they were required to make copies of it. It was found that those who were placed closest to the original, and therefore able to see its actual details, drew no canals; but those at a further distance made copies in which they delineated canals greatly resembling those drawn by Schiaparelli and others. It was concluded that the so-called 'canals' were due for the most part to the interpretation by observers of detail on the planet that was imperfectly seen, being at the limit of visibility. It was believed that the boys taking part in the experiments were quite unacquainted with Schiaparelli's or other drawings of the planet, and were therefore unbiased.—Dr. Johnstone Stoney read a paper on an examination of Mr. Whittaker's 'undulatory explanation of gravity' from a physical standpoint.—Father Cortie read a paper on the spectrum of sunspots in the region B to D.—Photographs of nebulae in Auriga by Dr. Max Wolf and Dr. Isaac Roberts were shown and described.—The President briefly noticed a paper by Mr. Bellamy on the positions of stars around Nova Geminorum, and also a paper by himself on the possible identity of the Nova with a faint star that had been previously photographed. He concluded that this faint star was not exactly in the position of the Nova, and therefore not identical with it.—Other papers were taken as read.

ASIATIC.—June 9.—Mr. T. H. Thornton in the chair.—A paper was read by Mr. W. Irvine (late Bengal Civil Service) on 'The Life of Nicolao Manucci, Venetian, chiefly from his Unpublished "Storia do Mogor." The only user hitherto of Manucci's manuscript was François Catrou, a Jesuit, who in 1706 and 1715 published an abridged and garbled version under the title of 'Histoire Générale de l'Empire du Mogol.' This book is almost the only European authority for the later years of Aurangzeb Alamgir's reign (1658-1707); and it has been largely quoted by Robert Orme (1782), Edward Thomas (1871), J. Talboys Wheeler (1876 and 1881),

and Prof. S. Lane-Poole (1893). Catrou entirely omitted Manucci's personal share in the events described (1653-1709), and thus all of the above authors entertained doubts on Manucci's veracity. Mr. Irvine has endeavoured to remove this impression by showing from Manucci's own manuscripts now at Berlin and Venice what were his personal experiences and his means of acquiring information at Agra, Dhill, Bhakkar, Lahor, the Dakhin, Goa, Madras, and Pondicherry, between 1656 and 1709.

ENTOMOLOGICAL.—June 3.—Prof. E. B. Poulton, President, in the chair.—Mr. G. C. Champion exhibited numerous specimens of *Coccinella distincta*, taken in the pine woods of Woking. They were found, as usual, running about the ground in company with *Formica rufa*, and were perhaps wanderers from some other locality.—Mr. Donisthorpe said the species was still common at Weybridge in the nests of *F. rufa*, and that he had observed it also at Bexhill, while Mr. Chitty noted its former occurrence in Blean Woods in great numbers.—Mr. H. St. J. Donisthorpe exhibited a very remarkable melanic form of *Halysia 18-guttata*, L., black with white spots, the type, which was also exhibited, being light brown with white spots. The former was taken at Oxshott on May 22nd. He also exhibited *Stilichus fragilis*, Gr., a melanic form with a black thorax, instead of red as in the type, taken at Shirley on May 15th; and *Staphylinus fulvipes*, Scop., taken by himself at Bamber Forest on June 1st, a new locality for this rare beetle.—Dr. T. A. Chapman exhibited two full-grown larvae of *Thestor ballus*, sent by Mr. H. Powell from Hyères, and gave an account of them in their various stages. He also exhibited a larva of *Heterogyna paradoxa*, full fed, reared from the egg at Reigate, and a cocoon of *Orgyia auro-imbata*, with parasite ichneumonid. In this instance a larva produced an imago and the parasite. The cocoon when opened last October showed the cocoon of an ichneumon within it: a dense oval ribbed cocoon of whitish silk, with longitudinal darker flutings. An imago and a parasite from the same larva have not infrequently been recorded, but hitherto there has been some doubt on the occurrence.—The President exhibited the dry form of *Precis actia* bred by Mr. Guy A. K. Marshall from an egg laid by a female of the wet form. The parent was captured by Mr. Marshall at Salisbury, Mashonaland (5,000 ft.), on February 14th, 1903; the egg was laid on the following day. It hatched February 20th; the larva pupated March 16th; the perfect insect, a male, emerged March 28th. The differences between these two forms are as astonishing as those between the two phases of *P. antiope* bred, the dry from the wet, by Mr. Marshall last year. He is to be warmly congratulated on this third South African species of the genus *Precis*, in which he has produced incontrovertible evidence of the specific identity of forms widely separated in colours, patterns, shape, relation of upper to under side, &c., and even instinct, including the selection of a particular type of country. The President also showed a small series of ants, part of a much larger collection made by W. J. Burchell in Brazil between 1825 and 1830. They were obtained, with his other vast zoological and botanical collections, at Rio or its neighbourhood, or in the course of the long journey from Santos to Pará. The specimens are, for their great age, wonderfully well preserved, and are accompanied by remarkably exact and detailed data, and, in many cases, interesting notes on habits, instincts, &c.—Mr. O. E. Janson communicated a paper 'On the Genus *Theodosia* and other Eastern Goliathides, with Descriptions of some New Species.'—Col. C. Swinhoe communicated a paper on 'New Genera and Species of the Family Lymantriidae in the National Collection.'—Mr. G. W. Kirkaldy communicated a 'Memoir on the Rhynchota collected by Dr. Arthur Willey, chiefly in Berara and Lifu.'—Prof. E. B. Poulton gave an account of 'Experiments in 1893, 1894, and 1896 on the Colour Relation between Certain Lepidopterous Larvæ and their Surroundings, and especially the Effect of Lichen-covered Bark upon *Odontoptera bidentata* and *Lasiocampa quereifolia*.'

METEOROLOGICAL.—June 17.—Capt. D. Wilson-Barker, President, in the chair.—Dr. W. N. Shaw read a paper on 'The Meteorological Aspects of the Storm of February 26th-27th, 1903.' Between sunset of the 26th and noon of the 27th the British Isles were visited by a storm of unusual severity. Its most impressive characteristic was the amount of damage done to trees and buildings by gales from the south or south-west, particularly in the neighbourhood of Dublin (where very large numbers of trees were uprooted) and in Lancashire. Gales or strong winds were also experienced in many parts of the British Isles. Dr. Shaw exhibited lantern-slides showing the path of the barometric



minimum and the area over which the destruction extended. He also put forward some general considerations about barometric depressions and storms, dealing more especially with the distribution of winds and the velocity of travel, and concluded by making some remarks on self-recording instruments and their management.—A paper by Mr. J. Baxendell on 'The Dines-Baxendell Anemograph and the Dial Pattern Non-Oscillating Pressure-Plate Anemometer' was read by the Secretary. The Dines pressure-tube anemometer is now the accepted standard instrument for recording wind movement, but it does not record the direction of the wind. Mr. Baxendell has endeavoured to overcome this drawback, and in this paper he gives a description of the combined velocity and direction anemometer which he has designed for the Fernley Observatory at Southport. In addition, he has designed a non-oscillating pressure-plate for showing on a dial the maximum pressure of the wind. By using a combined "head" or vane for the Dines anemometer Mr. Baxendell has been able to arrange for the new instrument to record (1) the velocity, (2) the direction, and (3) the maximum pressure of the wind.

**MATHEMATICAL.**—June 11.—Prof. H. Lamb, President, in the chair.—Miss C. I. Marks was elected a Member.—Mr. S. M. Jacob and Prof. A. C. Dixon were admitted into the Society.—The President announced that, after the conclusion of the current volume, some changes would be made in the form of publication of the *Proceedings*, the chief being an increase in the size of the page and type.—The following papers were communicated: 'The Application of Quaternions to the Algebra of Invariants,' by Major P. A. MacMahon; 'Jacobi's Construction for Quadric Surfaces,' by Prof. G. B. Mathews; 'Automorphic Functions in Relation to the General Theory of Algebraic Curves,' by Mr. H. W. Richmond; and 'Addition to the Paper on Four Known Simple Groups of Order 25920,' by Prof. L. E. Dickson.—An informal communication 'On a Method of Introducing the Logarithmic Function by Means of Geometrical Properties of Conics' was made by Prof. A. C. Dixon.

**ARISTOTELIAN.**—June 8.—Dr. G. Dawes Hicks, V.P., in the chair.—The officers for the ensuing session were elected as follows: *President*, Prof. G. F. Stout; *Vice-Presidents*, Dr. G. Dawes Hicks, Mr. G. E. Moore, and Mr. A. F. Shand; *Treasurer*, Mr. A. Boutwood; and *Honorary Secretary*, Mr. H. Wildon Carr.—A paper was read by Prof. E. Latton on 'The Significance of the Sub-conscious.' In philosophical and semi-philosophical writing much attention is at present being given to the sub-conscious, the elusiveness of which makes it a handy solvent of the most difficult problems. A consideration of the history of the conception, with special reference to the views of Leibnitz, leads to the suggestion that the use of the sub-conscious is a means of indicating the systematic unity of our conscious life—that the sub-conscious is the limit of the conscious, derives all its meaning from conscious ideas, and cannot be regarded as constituting an independent realm or system. But Leibnitz errs in suggesting that the distinction between the sub-conscious and the conscious can be adequately described in quantitative terms. Mathematics, physics, and biology all presuppose a complete, continuous system of their phenomena, and the same presupposition is made by psychology. But in psycho-physics and physiological psychology the presupposition of system is imperfectly recognized, and this imperfect recognition appears negatively through the use of the sub-conscious. In relation to the problems of memory and association, the use of the sub-conscious is a negative, imperfect recognition that our first assumption of the discreteness of ideas, as hard, independent particulars, is a wrong assumption. Such ideas are elements cut by abstraction out of the tissue of our mental life, and the supposition of the sub-conscious is an imperfect attempt to revoke this abstraction. Similarly, those who, like Prof. James, tend to separate the sub-conscious from the conscious assume erroneously that universals are fixed, isolated general notions, which can never be adequate to reality, and their attempt to solve the difficulty by a reference to the sub-conscious, which breaks the unity of experience and opens the way to an uncurbed imagination of abstract possibilities, is really the *reductio ad absurdum* of their initial assumption regarding universals. The universality of thought is its systematic unity in difference, and it belongs as much to the most apparently immediate and instinctive as to the most apparently mediate and rational of our experiences.—The paper was followed by a discussion.

**MINERALOGICAL.**—June 9.—Dr. Hugo Müller, President, in the chair.—Mr. H. F. Collins gave an account of a remarkable mass of wollastonite

with associated minerals which occurs at Santa Fé, State of Chiapas, Mexico. This mass of nearly pure wollastonite covers an area of 400 yards by 160 yards, and reaches to a depth of more than 300 ft.; it is surrounded on all sides by granite, felsite, and other igneous rocks, and is separated a mile from the nearest limestone. On the outskirts of the mass occur extremely large crystals of wollastonite, most of which have been partially or entirely converted into quartz or semi-opal. Here are also found masses of garnet and of workable copper ores containing gold and silver. The author exhibited and described specimens of wollastonite, bornite in wollastonite, bornite in chalcedony, gold-bearing limonite, idocrase rock, and a remarkable intergrowth of bornite and galena resembling graphic granite.—Prof. H. A. Miers gave an address, illustrated by lantern-slides, in which he described the extremely interesting results which he has obtained from the observation of the growth of crystals by a new method. The method consists in tracing the changes of angle upon a crystal during its growth by measuring it at intervals by means of a specially devised inverted goniometer, without moving it from the solution in which it is growing. It was found that a octahedron of alum yielded invariably three images for each face, so that the crystal had really the form of a very flat triakis-octahedron. Similar observations on other crystals lead to the conclusion that the faces of a crystal are in general not faces with simple indices, but vicinal planes slightly inclined to them, which change their inclination during the growth of the crystal. By determinations of the refractive index of the solution by means of total reflection within the crystal, it was found that in each case the liquid in contact with a growing crystal is slightly supersaturated.

**PHYSICAL.**—June 5.—Dr. R. T. Glazebrook, President, in the chair.—Prof. Rutherford read a paper on 'Radioactive Processes.'

June 12.—Dr. R. T. Glazebrook, President, in the chair.—Prof. S. P. Thompson showed 'Some Experiments on Shadows in an Astigmatic Beam of Light.'—A paper by Prof. F. T. Trouton and Mr. E. S. Andrews, 'On a Method of determining the Viscosity of Pitch-like Solids,' was read by Prof. Trouton.—A paper by Mr. O. W. Richardson, on 'The Positive Ionization produced by Hot Platinum in Air at Low Pressures,' was taken as read.

#### MEETINGS NEXT WEEK.

- Mon.** Geographical, 8.—'Explorations in Bolivia,' Dr. Evans.  
**Wed.** United Services Institution, 3.—'Reserves of Men and Material for the Navy,' Fleet Engineer G. Quick.  
 — Folk-lore, 8.—'Some Notes of the Habits and Folk-lore of the Natives of Roebuck Bay, West Australia,' Mrs. Pegg.  
 — Geological, 8.—'Transported Mass of Amphibolite Clay in the Boulder Clay at Biggleswade, Bedfordshire,' Mr. H. Home.  
 — 'The Rhectic and Lower Lias of Sedbury Cliff, near Chipstead,' Mr. Lindall Richardson; 'Notes on the Lower Beds of the Lower Lias at Sedbury Cliff,' Mr. A. Vaughan.  
**Fri.** Physical, 4½.—'Electrical Effects of Light upon Green Leaves,' Blaise-Courtois, (1) of a Vegetable Tissue, (2) of an Animal Tissue, and 'Quantitative Estimation of Chloroform Vapour in Air by (1) Oil Absorption, (2) Densitometry,' Dr. Waller; 'The Temperature Limits of Nerve-action in Cold-blooded and in Warm-blooded Animals,' Dr. Alcock; 'The Movement of Unionized Bodies in Solution in an Electric Field,' and 'The Passage of Nervous Impulses through the Central Nervous System,' Dr. Hardy.

#### Science Gossip.

MR. ATLEY's memoir of Sir Henry Acland, for nearly forty years Regius Professor of Medicine at Oxford, deals largely with the establishment of modern scientific teaching in that university, and with the long struggle which ended in the erection of the museum. It also contains extracts from his diary during the journey through Canada and the United States on which he accompanied His Majesty King Edward, then Prince of Wales, in 1860. There are many letters from Ruskin, whose friendship with Sir Henry began when they were undergraduates at Christ Church, as well as from Pusey, Newman, and Gladstone. Besides other illustrations, the book contains three portraits of Acland, one being a reproduction of a photograph taken at Brantwood in 1893, in which Ruskin also figures. Messrs. Smith, Elder & Co. will publish the volume on Monday next.

MR. BELLBY read a paper this week at the Engineering Conference on 'Smoke Abatement.' While he pointed out that the difficulties in the way of the diminution of smoke in domestic fires do not grow less, he spoke hopefully of the prospects of getting rid of the much greater evil of factory smoke. The production of elec-

tricity at a moderate price promises soon to bring about a revolution in the consumption of fuel, and the use of washed gas in iron and steel making is rapidly advancing.

RECENT Parliamentary publications are Papers relating to the Investigation of Malaria and other Tropical Diseases and the Establishment of Schools of Tropical Medicine (4d.), and Report on Admiralty Surveys for the Year 1902, by the Hydrographer (2d.).

PROF. BARNARD has communicated to the *Astrophysical Journal* (vol. xvii. No. 4) the results of his observations in 1892 and 1894 of the south polar cap of Mars, which is better known than the north cap because it is more favourably situated for observation at the near approaches of the planet. They were obtained from micrometrical measurements with the 36-inch refractor of the Lick Observatory, whereas the changes in the dimensions of the caps have always hitherto been studied only from drawings. The general result is very interesting as showing the gradual diminution in the size of the cap after the winter on the southern hemisphere of Mars, and that this diminution continues for some time after the summer solstice, indicating that, as on the earth, the highest temperature is not reached until after the greatest amount of solar heat has been received. The planet's atmosphere, though probably very much less dense than our own, would seem to be of sufficient density to produce the phenomena of the polar caps by condensation and evaporation, and also to produce, though rarely, some form of clouds. Prof. Barnard calls special attention to the recurrence of a projection from the edge of the cap, which appeared at the same point in both years, being left behind as a bright strip whilst the cap diminished in extent, and first making itself conspicuous about two months before the summer solstice in the southern hemisphere of Mars. This had been noticed by the late Mr. Green when observing the planet at Madeira in 1877, and is in all probability due to a group or range of mountains in that region, the snow remaining stationary on them after it had melted from the lower ground, and thus revealing the existence of mountainous chains which would otherwise have escaped our recognition.

MR. STANLEY WILLIAMS, of Hove, communicates to No. 3875 of the *Astronomische Nachrichten* some interesting observations of the great red spot on Jupiter obtained during the last opposition. At the previous opposition, in 1901, a very conspicuous protuberant dark spot had been visible on the south side of the south equatorial belt, and bridging over the bright zone separating the latter belt from the south temperate belt; this is what was termed by Herr Brenner the Pyramid Spot. This spot drifted relatively to the red spot in the direction of the planet's rotation. Early in July, 1902, the dark material of this spot, which had apparently been considerably augmented in extent since the previous autumn, surrounded and to all appearance contoured the whole southern half of the red spot, except that just at the south preceding side the dark material seemed to avoid the spot, so that the general appearance of the latter was that of a brilliant and nearly perfect oval, surrounded by dark material. On the north the outline of the red spot could still, however, be distinctly traced. In September and October the dark material had more or less drifted past the red spot, so that the latter could be well seen in outline. From a comparison of all his observations last year Mr. Williams concludes that the time of rotation of the red spot was then 9<sup>h</sup> 55<sup>m</sup> 39<sup>s</sup>.66, which shows a considerable acceleration in its rotational motion, as the result obtained by him at the preceding opposition was 9<sup>h</sup> 55<sup>m</sup> 40<sup>s</sup>.92.

HERR BERBERICH, of the Recheninstitut, Berlin, states that the planet announced as new

from the Königstuhl Observatory, Heidelberg, on February 19th, is almost certainly identical with one discovered by M. Charlois at Nice on the last day of 1896.

### FINE ARTS

*Michael Angelo Buonarroti.* By Charles Holroyd. (Duckworth & Co.)

MR. HOLROYD has apparently considered in writing this book what things a person without special knowledge of the subject, but with a keen interest in Michael Angelo's works, would most like to have brought together for him in one portable volume, and in this his choice appears to us excellent. He has taken, to begin with, the life by Ascanio Condivi, written under the master's eye, and with a freshness and simplicity which recommend it as in many ways more attractive than Vasari's more elaborate and ambitious performance. Condivi's anecdotes are more vivid, more racy, and more amusing than those in Vasari, and in many points he is the more accurate recorder. Another reason for giving Condivi's life the preference was doubtless its inaccessibility to English readers. Mr. Holroyd has translated it into vigorous, straightforward English. There is a flavour of old-fashioned homeliness in his style which reflects very well the qualities of the original. There is no affected archaism about this, but the sentences are shorter, the transitions more abrupt, than would be exactly natural to a modern writer. Mr. Holroyd must be commended then for having turned Condivi into very readable English, in which we are nowhere conscious of the act of translation. This quality is rarer than that of accuracy; and how seldom are the two found together! Here, indeed, we are bound to say that accuracy has been very freely, and sometimes gratuitously, sacrificed. Of this we may give a few examples. Section IV. "Knowing that the milk of the foster-mother has such power in us that often it will change the disposition, one bent being thus altered to another of a very different nature," where the original is "una inclinazione.....dalla naturale molto diversa," "a bent different from the natural one." Section VI. begins in Condivi, "Porse non minor maraviglia.....un'altra sua fatica," which is translated "Possibly not less wonderful was another labour," a translation which suggests a confusion between *porre* and *porre*. In the next section the account of the antique of a laughing faun's head is made almost unintelligible owing to a misunderstanding of the construction of the sentence. Section VIII. "For he (the Magnifico) would not neglect him (Michael Angelo)" should be "he (Michael Angelo's father) did not know how to refuse him (the Magnifico)." Again, on p. 220 *bragia* is translated "brass," which materially alters the sense. We have noticed a considerable number of such mistakes, which, however, rarely interfere with the general sense of the narrative. But they do impair the value of the translation as a book of reference, and should be attended to in a subsequent edition.

We come now to the second part of the book, in which the author expresses his views on Michael Angelo's works. These are rather the views of an artist, of more

than ordinary intelligence and critical acumen, than of one who has studied the subject in the light of all that laborious Teutons have compiled. The book both gains and loses from this. The appreciations are spontaneous and direct, the author is at once enthusiastic and clear-sighted. He does not labour his points, nor does he subtilize, vaporize, or sentimentalize. To some, it may be, he will appear almost coldly matter-of-fact; but to us it is refreshing to have the record of absolutely first-hand impressions presented with singular honesty and absence of sophistication. There is no attempt here to rise to the occasion, to bring forth the required emotion. There is nothing Transatlantic, in short, about Mr. Holroyd. He speaks of Michael Angelo's masterpieces almost as though he were discussing some great contemporary artist, as though the resounding fame of Michael Angelo did not disturb his equanimity. His reverence for the master is too genuine, too profound, for him ever to forget his self-respect or to exaggerate what he feels. This it is that really distinguishes the book, that makes it in many ways a better introduction to Michael Angelo's work than more learned and elaborate treatises. As an artist accustomed to the incessant observation of the human figure, Mr. Holroyd is able to follow the working out of Michael Angelo's conceptions with unusual intimacy—to show, for instance, how closely he followed the idiosyncrasies of the individual model, even in what one takes at first for the purest abstractions, the widest generalizations from the human form. Of particular interest in this respect are his remarks about the various types employed by Michael Angelo in the painting of the Sistine roof. It is only natural that speaking thus as an artist, absorbed in the practice of draughtsmanship, he does not expatiate upon the general conceptions, the underlying ideas of Michael Angelo's creations. But since these have formed the material of innumerable speculations by writers who were not in a position to understand the grammar of the artist's language, but only to analyze the general impression produced on their minds by his work, we may welcome this criticism made from the other point of view. No doubt Mr. Holroyd leaves the portrait of Michael Angelo incomplete. He makes him out a little too much the honest craftsman; a blunt, good-natured, impulsive man, crossed in his great aims by petty intrigues to which he could not descend. We suspect that Michael Angelo had both a subtler intellect and a less amiable character than Mr. Holroyd would have us believe. For the most part our account of events comes from his avowed partisans, and shows evident traces of the master's supervision; but the man who cruelly insulted Leonardo da Vinci, who obstructed Bramante, and used Sebastiano del Piombo as his political agent, cannot, one thinks, have been always in the right, always misunderstood, and always the wronged one. He seems, indeed, to have inherited more than a little of his father's curst humour.

In considering the authenticity of Michael Angelo's works Mr. Holroyd comes to the question with an open mind, and gives the results of his own investigations with but little reference to what has been said for and

against them by previous writers. On the whole, we are inclined to agree with his verdicts, though in one or two cases, perhaps, he might have modified them had he had all the arguments before him. Thus, we think he dismisses too readily the bas-relief of the Madonna and Child in the Casa Buonarroti, a work of Michael Angelo's extreme youth, and one which more than any other suggests the influence of Bertoldo on which Mr. Holroyd insists. It is improbable that a later imitator of Michael Angelo would go back to a manner which must have seemed out of date the moment Michael Angelo had developed his personal style.

The next work in chronological order is the relief of the 'Battle of the Centaurs.' For this Mr. Holroyd accepts Condivi's title of the 'Rape of Deianeira,' although it is impossible to identify it with the story. His attempt to find in an almost invisible figure the heroine of the story scarcely does credit to Michael Angelo's powers of narrative composition. The attempt of the Centaurs to carry off Hippodamia from the bridal feast of Peirithous would fit the composition more nearly, but probably Vasari's title of the 'Battle of Hercules and the Centaurs' is nearer the mark.

The other important work which Mr. Holroyd dismisses too unconditionally, as we think, is the Cupid of the Victoria and Albert Museum. It has been attempted to identify this with the Cupid or Apollo (for it is variously described) which was executed for Jacopo Gallo about the same period as the Bacchus of the Bargello. The work, however, does not agree closely with the descriptions, nor in point of style does it harmonize with other works of this period of the artist's career; but it does not therefore follow that it is the work of a "poor imitator." If imitator he was, he was distinctly a brilliant one, for the statue is marvellously composed. As Dr. Wölfflin has shown, the movement has a strong likeness to that of the athlete above Ezekiel in the vault of the Sistine, and agrees in style with Michael Angelo's work of a considerably later period. With these exceptions we think that most critics will be inclined to agree with Mr. Holroyd's attributions. With regard to the pictures in the National Gallery, he finds evidence of Michael Angelo's handiwork in parts of the 'Entombment,' while he agrees with the great majority of critics in ascribing the 'Madonna' to Bugiardini. With regard to the 'Leda,' he makes an interesting point by his discovery of a gem at Modena from the Este collection, from which, in all probability, Michael Angelo got the idea of his composition.

The third part of the book consists of a translation of three dialogues on painting, written by the Portuguese miniaturist Francisco d'Ollanda, who was in Rome in 1538. These, which, with the exception of an extract quoted by Mr. MacColl in the *Saturday Review* some years ago, have been published only in an inaccessible Portuguese review, are a very welcome addition to our knowledge of Michael Angelo. That Francisco d'Ollanda was a toady and a bore becomes very apparent from his own naïve account, but he fortunately seems to have had a



good memory, and his report of Michael Angelo's discourse on the reasons why all good painting is Italian, and why all Flemish and German painting is inferior, contains some passages which bring us nearer than anything else to Michael Angelo's idea of his own aim as an artist. "Good painting is a music and a melody which intellect only can appreciate, and with great difficulty," sums up in a sentence the æsthetic of all the great Italian masters.

THE GREEK EXHIBITION AT THE BURLINGTON FINE-ARTS CLUB.

THE enthusiasm of one generation prepares the boredom of a succeeding one; hence the art student of to-day has his perception of the qualities and defects of Greek art blunted as surely as the schoolboy is prepared for the rest of his life to find Homer a bore and Virgil a tedious fool. The enthusiasm of men like Haydon and Pepys Cookerell for the works of what is known as the finest period of Greek art has so filtered down into the routine of the art school that it is hard for one whose 'prentice hand was trained on casts to look with seeing eyes at the too familiar originals in the British Museum. We require some shock of novelty to enable us to come afresh to the question of what Greek art accomplished and what it left out. This present exhibition at the Burlington Fine-Arts Club affords us; and we are helped, moreover, by Mrs. Strong's remarks in the preface to the catalogue. She there puts forward the thesis that Greek art, if we regard it in its entirety and do not fix our attention too exclusively on one period, comes into line with other great efflorescences of artistic expression, with the Gothic art of Europe and the art of China and Japan. Above all, she insists that the Greek artist, like the Frenchman or the Chinese, aimed at characteristic as much as at formal beauty, and in that research accepted even the ugly. She points to a portrait bust of Menander to prove the existence of a Greek Rembrandt, and to the sixth-century bronze cavalryman to show how like the Greek was to the mediæval artist. This is a refreshing and stimulating paradox, which sets us rubbing our eyes to look again at what we thought we knew. But is it true? How interesting if it were, and we had been all along mistaken in our attitude to Greek art, the more so that of late our intense cultivation of Italian primitives has given us an almost morbid desire for the characteristic and the extreme of expressiveness, has made us even inclined to find Raphael a little flat and unromantic. Interesting as it would be to accept Mrs. Strong's view, we find that even the instances she adduces really confute it, and we are thrown back on the old platitudes, the old familiar generalizations about the aim of Greek art being pre-eminently beauty, actual formal beauty, the beauty of perfect physique. But looked at afresh in the light of Mrs. Strong's contention, how interesting, how paradoxical even the truism becomes! How strange that we should know of one nation, and only one, in which the visual sense was so acute that formal beauty satisfied the imagination! For if there had been a Donatello or a Michael Angelo in Greece, think what subjects lay to his hand. What a Prometheus we should have had! what an Orestes pursued by the Furies! or, to answer to the Magdalene in the desert, what a Philoctetes! Some hint of all this, no doubt, crept into Greek art in the Pergamene period, but in so rhetorical and self-conscious a manner that it is not comparable to what later art accomplished. One little bronze (B 50) of a sick man of the Alexandrine period in this exhibition suggests a realism which accepts pain and disease, but even this is rendered in a

vague, unemphatic way. If we turn to the two instances quoted by Mrs. Strong, we find surely a striking difference between them and similar work of mediæval or Renaissance art. To begin with the late work, the portrait of Menander (26). This is really the opposite of a Rembrandt. Here the artist had before him a man with strongly marked individual traits, a man whose face did not agree with the established types of beauty, a face of ridges and bony prominences. To make a likeness at all he was bound to accept these; but whereas Rembrandt would have accepted them with delight, marking out the forms with an insistence on their aggressiveness, their expression of spiritual energy, our late Greek sculptor made them everywhere as bland as possible, rounded and mollified the edges, and gave to the whole a soapy texture which is the reverse of expressive. For us it is a good subject missed; no doubt to Menander's dearest friends it was the best that could be made of a bad job. The other example is taken from archaic Greek art (51), and, indeed, at first sight, this bronze horseman looks strikingly like an early German equestrian statue, nor would any one nowadays deny the extraordinary likeness, at similar moments of their development, of early Gothic and early Greek art; but for all that we think it is possible to trace even in this early work the germs of an essential difference, which becomes more apparent as each of the two schools advances to complete mastery of its own proper mode of expression. For even here, in this naïve work, there is evident already a research for elegance, a desire to find at once the most harmonious rather than the most expressive symbols for the observed characteristics of form. Throughout the artist aims at finding the planes of the object and relating them agreeably—see, for instance, how the shoulder-blade of the horse's foreleg is rendered by a plane bounded by a line which follows a curve of singular grace and simplicity. It is, indeed, the planes, and not the ridges or divisions of planes, that the Greek artist feels most keenly, and herein surely lies a profound difference. For to the Northern and Italian artists it is pre-eminently the ridges that count. And this is no matter of mere technique, but corresponds to a deeply marked division of mental attitude, for it is by the ridges rather than the planes that the expression of internal tension and spiritual energy is made manifest. It is by the sharp salience of a muscle, the sudden prominence of a tendinous attachment, that ideas of dramatic intensity are most readily conveyed; but these necessarily tend to interfere with that perfect rhythm in the sequence of planes, that supremely decorative quality, which governed throughout the Greek sculptor, however scientific his knowledge of the figure may have been. There is, however, one small bronze in this exhibition, a seated figure of a woman (C 69), which would seem to upset our conclusion, for the pose is strained and dramatic, and the handling sharp and accented. But curiously enough this figure, which might almost be taken for the work of a pupil of Donatello, is Etruscan, and shows already the germs of Tuscan feeling coming through the superimposed formula of Greek design.

For the rest, what comes out for us most from this fascinating collection is the constancy, throughout the whole period represented, of this dominating sense of pure decorative beauty, the most refined and the most chaste feeling for the pattern of things that has ever been known. It is the pattern of things, not mere pattern in the abstract; for the Greek artist, once set to work on the fascinating game of fitting real things into an abstract scheme of design, pushed on until he could almost dispense with distortion and exaggeration, until he could put something barely distinguishable from the actual human figure into his harmonious phrasing. Of this

quality a mirror handle of Argive workmanship (A 8) struck us as a supreme example; the pattern made by the severe lines of the standing figure and the arabesque of the attendant geni—wings, arms, and legs spread abroad to give the required indentation—is as perfect as it is ingenious. Splendid, too, in the same way are the earlier vases of the black-on-red and black-on-white period, where the artist allowed himself a freedom denied to the later workmen, who had to leave out instead of paint the forms of their figures. It may be doubted whether we do not put a little too late the culminating period of the Greek potter's art, and whether, for perfect expressiveness in the given medium, the finest black-on-red vases shown here, with their free handling of the brush to give the form directly, were ever surpassed by the more self-conscious and ambitious artists of the finest period.

The exhibition is so rich in minor works of art that it might almost have been improved by insisting on a higher standard of excellence. As it is, one has to go there several times to find one's way about, and it will perhaps be serviceable to point out a few of the things which, after repeated visits, have appealed to us as most admirable. Among the first we must certainly put Mr. Loesser's archaic Venus, as beautiful as it is rare a conception of the female figure, austere, viry, and athletic. With this one may contrast the more seductive charm of the mirror handle No. A 22, or the winged Eros belonging to Mr. Ricketts, almost Boucher-like in its rendering of voluptuous grace. The coins and gems would require separate articles to do them any justice, but among the latter we may call attention to the beauty and complexity of some of the Mycenaean work, and to the almost barbaric helplessness of the work of the dark ages which followed the decline of Mycenaean civilization. There are also a few good gems of the early Greek period proper. In the sculptures and large bronzes there are a few pieces of sensational interest. To our thinking by far the finest is the bronze head from Chatsworth (8), a supreme masterpiece of the late archaic style, in which the rigidity of the traditional scheme is animated by the subtlest variations from straight edge and flat plane—variations which show a profound understanding of natural form. It is a work of that happy moment in the development of the art when the tension between the decorative formula on the one hand and the sense of life on the other was at its highest, and when, therefore, the utmost expressiveness was compressed into the most elementary, most geometrical forms. The curve of the brows in this head is a marvellous expression of this momentary and unstable balance. By its side Lord Lansdowne's head from a stele, beautiful as it is in expression, looks almost blank and empty.

The *Petworth Head* (22) is another very celebrated work which has rarely been seen. That it is by Praxiteles seems admitted, and, indeed, it is as complete an expression as can be found of that full-blown type of beauty which has more or less dominated the European notion of physical perfection ever since Raphael recovered it in his *Galatea*. The restoration of the nose and mouth does not, unfortunately, seem in perfect harmony with the rest of the head, while the whole surface seems to have been rubbed and polished unduly. With regard to yet another work the name of Praxiteles has been furtively breathed, though the catalogue abstains from all comment pending Mr. Marshall's forthcoming publication. This is the charming, almost oversweet, female head lent by Mr. Warren (43). It is unfortunate that this is enshrined under an absurd canopy which prevents its real character from being fully seen. This is the more to be regretted in that the modelling is of a peculiarly evanescent and elusive kind. We have here, in fact, a piece of purely Impressionist sculpture in which the

forms are suggested, but not followed out, while the actual transition from one form to another is left unexpressed. Nor, to tell the truth, is it very good Impressionist sculpture, since even the slight indications of modelling are tentative and uncertain. But the fact that it is Impressionist work, and that it shows rather the failings than the possible excellences of such a treatment, do not necessarily lead us to suppose that it is not Greek.

One reflection that occurs to us as a result of this delightful collection is that every age has looked back to a Greece of its own. If Raphael found or rather guessed at Praxiteles, the Greece of the Venetians was Alexandrine, and the little Alexandrine statuette of the Venus Anadyomene (A 14) might have almost been in Titian's hands when he conceived his picture of the same subject. We have not mentioned the architectural drawings by Mr. Pepys Cockerell which decorate the lower room. These are of great merit, both as architectural drawings of the utmost sensitiveness and sureness of line, and as water-colour drawings in which a restricted palette is used with astonishing effect. Cockerell was a man of extraordinary originality and taste, whose merits were hardly recognized by his contemporaries, and whose full importance in the Greek Renaissance of the nineteenth century still remains to be recognized.

MR. NICHOLSON'S PICTURES AT THE STAFFORD GALLERY.

MR. NICHOLSON has shown himself in his many sets of tinted lithographs as the master of a brilliant and witty style. Some of the portraits of romance are perfect within the limits of his scheme. It is, therefore, interesting to see what he makes of a medium in which the artist's image is not helped out by the same limitations. The result is, in spite of very distinct merits, not entirely satisfactory. For what makes oil painting so difficult is the large demand which it sets up, owing to its elasticity and solidity. True, the limitations are there, as in all mediums, but they are subtle and not easily perceived. The cause, then, of our imperfect satisfaction with Mr. Nicholson's oils is that he seems to have carried over the limitations of his lithographic method into his oils. And whereas in his lithographs these limitations are felt to be inherent in the medium, so that we wonder at his saying so much with such slight means—whereby the imagination is stimulated to complete the image for itself—in his oils we wonder that he has not said more with so rich a mode of expression. The rather summary notion of pattern which we accept in his lithographs as one of "the rules of the game" seems in his oils to be inadequate; we want a more searched-out, more subtle and insinuating notion of design, a less artful artifice. So far he has scarcely solved the more complex problems of design in relief. For all that, Mr. Nicholson's work is by no means dull or commonplace. He always achieves something, realizes for himself a consistent scheme. His touch is always brilliant and often witty, his tone and colour relations definite and willfully determined. One of the best things in spacing and design is the portrait of a boy hawking (No. 16); *La Petite Marchand* (21) is also excellently planned; and the *Little Toilet* (6) is an odd, but agreeable harmony of cerise and brown. The *Winchelsea* (20) and two other small landscapes (uncatalogued) have really delightful quality of paint, and the same strangely personal interpretation of natural colour which only a genuine artist could have attained. Mr. Nicholson's work is certainly commendable as a protest against chaotic naturalism; the problem remains for him, so far as oil painting is concerned, so to modify his *a priori* schemes of pattern as to take in more of the expressive and beautiful qualities of the objects he represents, to make the

pattern and the theory one, instead of remaining distinct component elements of the picture.

THE WINDMILL OF CRÉCY.

June 10th, 1903.

THE Windmill of Crécy, which is the subject of a picture of mine in the Academy (No. 492), existed at the time of the battle, as noticed in the extract from the Froissart chronicles given in catalogue. In the condensed edition of the historian's work published by Madame de Witt Guizot, p. 129, is a sketch of this mill as it appeared till about a score years ago, when it was pulled down by the owner out of mere cussedness. This was done against the expressed remonstrances of the Crécyites, who justly represented it as a "monument historique" not to be so dealt with. The inhabitants were of no account, and had to look on helplessly at the demolition of the old stone mill which they revered as a record.

The writer of 'Notes' to the 'Royal Academy Pictures' (Part IV., Cassell & Co.) suggests that the mill turned on a pivot, necessitating its being floated in water, and could not, therefore, have been made of stone.

The Crécy mill was on the high mound cresting the valley and the slopes upon which the battle was fought. Unless there had been hydraulic machinery at hand it is difficult to account for the possibilities of water-power in such a situation. EYRE CROWE.

THE MARASLÉ LIBRARY.

PROF. LAMBROS informs us, in a letter which has been unusually delayed on the way, that he is travelling, and is therefore late in replying to Sir E. M. Thompson's note concerning the Maraslé Library. He now writes:—

"The whole thing rests on a misunderstanding. As the rights of translation between Greece and England are not subject to legal arrangement, I considered it my duty to write to the author instead of the editor. My letter in which I informed the distinguished author of the 'Handbook of Greek and Latin Palæography' of the intended publication of my translation of his book, expressing the hope that he would add 'zwei collegialen Worten' to accompany it, was written with the presumption that the directors of the Maraslé Library in Odessa had already made a formal application for the author's permission, as is their usual custom. Any divergence from this practice is to me inexplicable and most annoying. So far Sir E. M. Thompson is right. He is wrong, however, in speaking of the additions necessary for the wider circulation and use of his work among the Greek public as 'various pillagings from other works.' He might use such language if I had not most scrupulously and conscientiously separated my borrowings by special signs from my own rich store of material. He has no word of appreciation for the fact that this work of mine rests on the study of several thousands of Greek handwritings in the East and West, carried on for a good thirty years. At the end of his letter he goes further, and calls the Greeks pirates. I am not of such a temper as to reply to this angry comment, which he has, I hope, long since regretted."

SALES.

THE sale of Mr. R. Orr's collection at Christie's last Saturday was noteworthy on account of the price realized by Mr. P. Graham's picture *Wandering Shadows* (R.A. 1878), viz., 1,575*l*. Drawings: R. Anderson, *Ebb Tide on the Forfarshire Coast*, 58*l*. J. D. Harding, *In the Swiss Alps*, 63*l*.; A Swiss Valley, 52*l*. W. Hunt, *Grapes and an Apple*, 52*l*.; *Primroses and Bird's-nest*, 110*l*. Sir E. Burne-Jones, *Love's Hunting-ground*, 157*l*. S. Prout, *The Porch of a Cathedral*, 220*l*. S. Bough, *The Forest Glade*, Cadzow, 493*l*.; *The Hayfield*, 131*l*. Vicat Cole, *On the Thames, a Summer's Evening*, 745*l*. W. Collins, *The Bay of Naples*, 210*l*. T. Creswick and W. P. Frith, *The River Tees at Wycliffe*, 241*l*. T. Paed, *Gipsy Mother and Child*, 367*l*. F. Goodall, *The Subsiding of the Nile*, 420*l*. P. Graham, *The Bridle Path*, 204*l*.; A Coast

Scene, with High Cliffs, 367*l*. J. Linnell, *The Brow of the Hill*, 320*l*. P. F. Poole, *The Song of the Troubadours*, 315*l*.

The following works were from various collections. Drawings: C. Fielding, *A View near Cuckfield*, 84*l*. W. Hunt, *A Bird's-nest*, 84*l*.; *Interior of an Old Kitchen*, 68*l*. Birket Foster, *The Burial of the Favourite*, 304*l*.; *The Cottager's Garden*, 189*l*.; *Noon-day Rest*, 173*l*. Mrs. Allingham, *Hook's Farm, Freshwater*, 68*l*. Pictures: E. Long, *A Seville Pottery*, 199*l*. B. W. Leader, *A Stormy Day on the Thames at Streatley*, 189*l*. T. S. Cooper, *A Cow and Three Sheep by a River*, 126*l*. M. Stone, *A Stolen Kiss*, 252*l*.; *Nell Gwynne*, 110*l*. H. W. B. Davis, *Summer Time*, 225*l*.

On the 15th inst. Messrs. Christie sold the following drawings: Birket Foster, *Near Loch Etive*, 86*l*.; *On the Shore, Gairloch*, 73*l*.; *Fisherman's Cottage, Gairloch*, 67*l*.; *A Sketch in Hambledon, Surrey*, 56*l*.; *Crofter's Cottages, Gairloch*, 58*l*.; *A Surrey Lane*, 58*l*. J. B. Pyne, *Arundel*, 56*l*. E. Verboeckhoven's picture *Left in Charge* fetched 252*l*.

Five-31 Gossy.

At the Montague Fordham Gallery, 9, Maddox Street, there is a private view to-day of Paintings and Drawings by Mr. W. D. Adams and Mr. Lewis Baumer, Woven Embroideries and other materials by Mr. Luther Hooper, Book-binding by Miss E. Taunton and Miss G. W. Evans, and Hand-painted Pottery by the Misses Lucas. The exhibition will be open until July 4th.

MR. ASTON WEBB, Associate of the Academy, has been made R.A.

THE Photographic Salon, 1903 (eleventh year), will be held at the Dudley Gallery (Egyptian Hall), Piccadilly, from September 18th to November 7th, one week longer than usual.

THE death is announced of M. Charles Perrandeau, an artist who was born at Sully-sur-Loire (Loiret), and who studied under Cabanel. He obtained honourable mention at the Salon in 1881, but his sympathies were more in accordance with the aims of the new Salon, and he was for many years a regular exhibitor there. In this year's exhibition he has four pictures. He was highly successful in his transcripts of scenes from every-day life on land and sea, which were for the most part of a melancholy character. He was much esteemed in artistic circles in Paris.

THE authorities of Amsterdam announce, during September and October, the fortieth Exposition Internationale d'Œuvres d'Artistes Contemporains in the *salles* of the Musée Communal.

MESSRS. GOUPIL, MANZI ET JOYANT SECCESSEURS are bringing out a magnificent publication on 'Works of Art in the Wallace Collection,' limited to 250 copies, of which 100 are in French. The text is by M. Émile Molinier, the introduction being by Lady Dilke. The volume covers everything at Hertford House except the pictures.

ON Speech Day at Harrow, on July 1st, an exhibition will be held of a series of drawings in colour to illustrate subjects from Mr. Kipling's 'Jungle Book.' The artists, Messrs. Edward and Maurice Detmold, have more than once exhibited their work, both in colour and black and white, but these drawings, upon which they have been engaged for the last two years, represent so far their most ambitious effort. They are to be reproduced in the finest style of lithography, and issued by Messrs. Macmillan & Co. in a portfolio during the coming autumn.

MESSRS. DUCKWORTH & Co. have in preparation a volume of reproductions of the paintings of children by masters of the Italian schools.



An accompanying essay will be contributed by Mrs. Meynell.

*Le Temps* announces the discovery at the Uffizi in Florence of several sketches by Michael Angelo, which include studies for the figures in the Sistine Chapel, for a head of Julius II., and the statue of 'Night' in the chapel of the Medici. The sketches are forty in number, and their authenticity is shown by the peculiar quality of the paper used by the master.

MR. ERNEST BROWN, who for the last twenty-five years has been the manager of the Fine-Art Society, New Bond Street, is about to leave that firm and join Messrs. Phillips Brothers, of the Leicester Galleries, Leicester Square. The business will in future be carried on under the style of Ernest Brown & Phillips, who will increase the existing premises by the addition of another gallery, which will be larger than the existing South Room.

We are sorry to hear that M. Louis Bihn, the well-known print dealer of the Rue de Richelieu, Paris, and a constant "assistant" at nearly all the chief print sales in London, has been the victim of an audacious theft, which leaves him the poorer by 10,000 francs. The theft was effected in M. Bihn's own shop by two well-dressed persons, one of whom engaged the lady of the shop in selecting some prints whilst his confederate was doing the purloining. The prints stolen are chiefly of the English School. In the case of another picture robbery some weeks ago from a dealer in the Rue Saint Lazare the whole of the pictures have just been discovered by accident. One of the pictures stolen was exhibited on sale at a dealer's in the Rue Racine, and inquiries at once set on foot led to the recovery of the others, although the thief seems to be still at large.

THE eighth volume of the 'Annual of the British School at Athens, Session 1901-2,' is just ready for issue to subscribers, and will, as usual, be published by Messrs. Macmillan. Besides Mr. Evans's full report on his excavations at Cnossus during the season of 1902, the volume will contain articles on 'The Pre-Hellenic Inscriptions of Prasos,' by Prof. R. C. Conway; by the Director of the School, Mr. R. C. Bosanquet, on excavations at the same place and Palaikastro, in Crete; 'Keftiu, and the Peoples of the Sea,' by Mr. H. R. Hall; 'Some Unpublished Catalogi Patrum Argentearum,' by Mr. Marcus N. Todd; and 'Sculptures from Cyzicus,' by Mr. F. W. Hasluck. The illustrations include twenty full-page plates and upwards of fifty figures in the text, so that this is, on the whole, the most important number yet issued of a periodical which is steadily obtaining an assured position both in this country and abroad.

A MUSEUM VINDOBONENSE has been formed at Vienna for the reception and exhibition of the numerous Roman antiquities which are owned by that city. A provisional home has been provided in the Rainer-gasse until the intended permanent building has been erected. The new museum is under the direction of the Archaeological Commission of the Vienna Municipal Council.

## MUSIC

### THE WEEK.

COVENT GARDEN.—'Rigoletto.'

QUEEN'S HALL.—Philharmonic Concert.

ST. JAMES'S HALL.—Messrs. Risler and Oliveira's Recital.

'RIGOLETTO' was performed at Covent Garden last Saturday for the second time this season. The first time, on May 20th, might, indeed, be considered a jubilee performance, for it was first given at Covent Garden on May 14th, 1853. The stages in Wagner's art career are clearly marked, and

so in Verdi there is a striking difference between his early and his latest styles, the result partly of Wagnerian influence, but also of self-development. The latter is an important factor, for in 'Rigoletto'—and this gives special interest to the opera—there are already signs of that dramatic appropriateness in the music which distinguishes 'Aida' and the still later operas. In the performance last Saturday Madame Melba impersonated Gilda, and her pure and brilliant vocalization and acting, which is growing in intensity, won for her an easy triumph. She was well supported by Signor Bonci as the Duke, and by Signor Scotti as Rigoletto. Signor Mancinelli conducted.

Strauss's 'Till Eulenspiegel,' performed at the opening of the sixth Philharmonic Concert last Thursday week, had been put off from the previous concert, but even a further postponement might have been made. Of Strauss music there has lately been enough and to spare; moreover, the renderings of the work in question under the composer's direction were particularly fine, so that Dr. Cowen appeared at a disadvantage. The programme included two works by M. Alexander Glazounow: his seventh and last Symphony in E, and a new orchestral suite. The former opens with an Allegro of pleasing, pastoral character. The Andante, based on a strong, dignified theme, is clever and effective. The Scherzo is unsatisfactory, while the Finale—as is often the case with modern composers—is the weakest section of the work. Skilful writing and sound, though not striking orchestration, excellent things in themselves, do not atone for absence of individuality, of which we could not perceive any signs. The work in a way is praiseworthy, but the form of the music and the style in which it is written are too conservative; there is nothing in it to show the influence of modern thought and feeling: it is on classical rather than romantic lines. We do not admire some of Strauss's experiments in harmony, but it is better, like him, to be boldly attempting to open new paths than to be carefully, even though cleverly, following those which are well trodden. At first such a course—as Beethoven and other composers have shown us—is wise, but it is over twenty years since Glazounow produced his first symphony. His new suite is entitled 'Aus dem Mittelalter,' and in addition each of its four sections has a special super-scription. The recent Strauss festival provoked much discussion as to the possibilities of programme music, and if the Russian suite in any way strengthened argument on either side, we would gladly notice it in detail. But we fear it has not come to stay. It is programme music of a cheap, obvious kind. The third movement, the 'Sérénade,' which has a quaint folk-like theme, is the best. The composer conducted both works. Madame Jeannie Norelli sang Verdi's "Caro nome" with success. Miss Adela Verne played the solo part of Schumann's Concerto in a minor with plenty of vigour, though not with a corresponding amount of poetry; in the Intermezzo, however, she displayed refinement, and took the music at the proper tempo—not dragging, as is the way with some pianists.

Messrs. Risler and Oliveira gave the first of two recitals at St. James's Hall on Friday afternoon last week. Mozart's Sonata in B flat was skilfully and delicately performed by these able artists. M. Risler has great command of the key-board. He played the Largo from Beethoven's Sonata, Op. 7—why only one movement?—in a clear, intelligent, though perhaps somewhat formal manner; but in Liszt's Polonaise in E he was too violent. Miss Mary Garden was the vocalist.

### Musical Gossip.

M. KUBELIK gave a successful recital at Queen's Hall last Saturday afternoon. His bright tone and fluent execution were displayed to excellent purpose in Corelli's beautiful 'La Follia,' the graceful qualities of the old music being admirably depicted. Ease and suavity distinguished his performances of Tchaikowsky's 'Valse Scherzo' and the Paganini-Liszt 'Campanella'; and for extra contributions Wilhelmj's transcription of the 'Preislied' from 'Die Meistersinger,' Schubert's 'Ave Maria,' and Godard's 'Berceuse' were selected, the Wagner piece being played, however, with too little fervour. Miss Katharine Goodson was associated with M. Kubelik in an interesting, but not particularly strong rendering of Saint-Saëns's Sonata in D minor for pianoforte and violin. Misses Gabrielle and Emilie Christman contributed songs and duets. They possess powerful and flexible soprano voices.

THE Band of Rome, under their conductor, Cavaliere Vessella, commenced a series of concerts at the Queen's Hall last Saturday evening. The band, composed of seventy-five musicians, consists of brass and wood wind and a few double-basses. Our National Anthem, Saint-Saëns's 'Coronation March,' a Rhapsody entitled 'Britannia,' composed by Cavaliere Vessella and dedicated to King Edward, and especially the 'William Tell' Overture, were played with immense spirit. In Mendelssohn's 'Scotch' Symphony there was, however, more power than polish; but even with the most refined playing such a transcription can give little idea of the lightness and grace of the music.

THE pupils of the Guildhall School of Music gave a performance of Mozart's 'Nozze di Figaro' in the theatre of the school on Wednesday evening. The short opera season at Covent Garden is so much taken up with Wagner, Verdi, Gounod, and other modern composers that classical opera generally, and Mozart in particular, has little attention paid to it. The choice of 'Figaro,' therefore, demands high commendation. Regarding the performance we need only say that there were points of merit in it, but, the performers being pupils and not finished artists, there were naturally also defects. Dr. Cummings, the Principal, conducted the performance.

SPACE forbids details, but we would record two successful recitals last week: one at the Bechstein Hall on Saturday afternoon by M. Pachmann, who delighted his audience, although in Chopin's 'Barcarolle' he forced the tone, a thing very unusual with him; the other at St. James's Hall on Tuesday afternoon by M. Ysaye, who, in concertos by Bach, Beethoven, and Mendelssohn, once more proved himself an interpreter without rival of these works, Dr. Joachim as solo player having practically retired.

THE academic robes and silver bowl with inscription mentioned last week were duly presented at Exeter Hall to Dr. Manns at the final rehearsal of the London contingent of the Handel Festival.

THE Birmingham Musical Festival will take place October 13th to 16th, under the direction, as usual, of Dr. Hans Richter. The programme will include Bach's B minor Mass, 'Messiah,' 'Elijah,' Liszt's 'Thirteenth Psalm,' Bruckner's 'Te Deum' (first performance in England), Stanford's 'Voyage of Maeldune,' and Elgar's 'The Apostles' (composed expressly for the festival); also symphonies by Mozart, Beethoven, Berlioz, and other orchestral works. Mr. R. H. Wilson is chorus master.

THE recent celebration of the centenary of the Villa Médicis at Rome no doubt caused M. Edward Speyer, who possesses a remarkable collection of autographs, to send to the *Guide Musical* a copy of a letter written in 1835 by Cherubini to Chevalier Ingres, director of the Académie de France at Rome, in which the composer refers to the celebrated portrait by Ingres "de ma triste figure," which is now in the Louvre. Cherubini complains of his health, and he says pathetically: "What tends to render me morose is perhaps my age, which weakens my organs and the springs of life; in fact, I am no longer of much good, for my compositions show signs of decay; it is time for me to shut up shop." But he did not "shut up" at once. His Quintet in E minor bears the date 1837. Cherubini died in 1842, at the age of eighty-two.

MESSRS. NOVELLO have published as usual the music for the Selection Day of the Handel Festival next Thursday. It includes 'Acis and Galatea' and the numbers from 'Solomon,' pieces performed at the general rehearsal to-day.

THE Berliner Lehrergesangverein, under the direction of Prof. Felix Schmidt, won the Emperor's prize at the great competition of male choral societies held at Frankfurt on the 4th, 5th, and 6th of June. The Emperor delivered an address to the directors and conductors of the combined societies, and spoke, as is his wont, his mind very plainly. He objected to the elaborate choral music which he had heard. It was not the business of the societies in question, he remarked, to imitate philharmonic or similar societies, but to select music of a simple, *Volkslied* character, which would not give much trouble to learn, and cause greater pleasure. In fact, the Emperor even declared that the tone-painting in modern orchestral music may be highly characteristic, but it had long ceased to be beautiful, a criticism which will scarcely prove acceptable to some modern composers. Many members of the choral societies in question were workmen, who, after a hard day's labour in an atmosphere none too pure, as the royal speaker remarked, ought in choral practices to have music which would not tax their powers too much, but which would please the ear and refresh the jaded body. He is bent on reformation, and is having prepared an album of folk-songs of Germany, Austria, and Switzerland, which will be issued at a cheap price. The Emperor, like reformers in general, expresses himself in strong language, but his speech is well worthy of consideration.

WE learn from *A Arte Musical* of May 31st that José Vianna da Motta, who recently gave a series of successful pianoforte recitals at the Bechstein Hall, has undergone a painful surgical operation. He is rapidly recovering, but has been compelled to abandon the idea of a second series which he had arranged to give here.

IN connexion with the recent celebration of the bicentenary of the foundation of the city of St. Petersburg by Peter the Great an interesting historical concert was given by the pupils of the Conservatoire, under the direction of Messrs. Galkine, Gabel, and Auer. The programme included two hymns *a cappella* written on the occasion of the Peace of Nystad

(1721); a "complainte" from 'Céphale et Procris,' the first opera with Russian text by the Italian composer Araja; an air from 'Les Américains,' by Fomine, maître de chapelle to Catherine II.; a trio from 'Ivan Soussanine' (1799), an opera by Caves on the same subject as Glinka's 'Life for the Czar,' which afterwards threw it into the shade; an air from Verstovsky's 'La Tombe d'Askold' (1835), and various songs and pieces by composers of later date whose names are more familiar. Fomine's 'Le Meunier,' his most successful opera, was, by the way, revived in 1850. In Soubies's 'Histoire de la Musique en Russie' many of his operas are named, but not the one mentioned above, neither is it to be found in Riemann's 'Opfern-Handbuch'; the composer's name, in fact, is not in Fétis, Pouglin, Mendel, Grove, Riemann, or Baker.

A *propos* of Russian music, it may be mentioned that Miss Polyxena Fletcher, at her concert on Monday evening, will give a first performance in England of Rimsky-Korsakoff's Pianoforte Concerto in C sharp minor, Op. 30; also that the programme of M. Joseph Lhévinne's first pianoforte recital on June 26th will consist largely of Russian music. The pianist is professor at the Moscow Conservatoire. A "Trio Moscovite" will make its first appearance in London on Tuesday. M. David Krein, the violinist, is leader, and M. Rudolph Erlich, the cellist, soloist of the Imperial Opera, Moscow, while M. David Schor, the pianist, is professor and lecturer at the Moscow Conservatoire. Hence we are to have a musical Russian invasion.

#### PERFORMANCES NEXT WEEK.

MON.	Mr. Willy Burmeister's Violin Recital, 3, St. James's Hall.
—	Signor Simonetti's Concert, 8.15, Bechstein Hall.
—	Miss Polyxena Fletcher's Orchestral Concert, 8.30, St. James's Hall.
—	Royal Opera, Covent Garden.
TUES.	Handel Festival, 2, Crystal Palace.
—	Miss Marie Hall's Violin Recital, 3, St. James's Hall.
—	Mr. F. Kreisler's Violin Recital, 8.30, St. James's Hall.
—	Royal Opera, Covent Garden.
—	The Moscow Trio, 8.50, Bechstein Hall.
WED.	Mr. Richard Platt's Pianoforte Recital, 3, St. James's Hall.
—	Miss G. Peppercorn's Pianoforte Recital, 3, Bechstein Hall.
—	Signorita Sassetti's Harp Recital, 8.30, St. James's Hall.
—	Royal Opera, Covent Garden.
THURS.	Handel Festival, 2, Crystal Palace.
—	Miss Margaret Will's Pianoforte Recital, 3.30, St. James's Hall.
—	Philharmonic, 8, Queen's Hall.
—	Grand Concert, 8.30, Albert Hall.
—	Royal Opera, Covent Garden.
FRI.	M. Ysaÿe's Violin Recital, 3, St. James's Hall.
—	Madame Schjelderup's Concert, 8.30, Salle Erard.
—	M. Joseph Lhévinne's Pianoforte Recital, 8.30, St. James's Hall.
—	Royal Opera, Covent Garden.
SAT.	Handel Festival, 2, Crystal Palace.
—	Royal Opera, Covent Garden.

#### DRAMA

##### THE FRENCH SEASON.

THE only novelty that marked the early part of the week at the theatres now occupied with French performances consisted of the appearance at the Coronet of Madame Jane Hading in 'La Seconde Madame Tanqueray.' Her performance of this, the details of which have been superintended by Mr. Pinero, inspired abundant interest, and the audience which the occasion attracted was large and enthusiastic. As might have been anticipated from the methods of the two artists, the impersonations of Paula Tanqueray by Mrs. Patrick Campbell and Madame Hading are entirely unlike. That of the Frenchwoman is much less languorous; it is, indeed, not languorous at all. It has irresistible seduction in the first act, but after that it becomes frankly *canaille*. So obviously a *cocotte* is she that the hostility towards her of Ellean is easily understood, and any mistake on the part of that unattractive young maiden as to the character of her stepmother is inconceivable. No assumption of the airs of a *grande dame* is there, and her treatment of Madame Cortelyou is insolent and unpardonable. On the other hand, there is much more warmth than before, and the gratitude of Paula goes near passion. M. Duquesne presents Aubrey Tanqueray in the same spirit, and the relations of the two personages would seem perfectly in place at Ville

d'Auvray rather than in a Sussex country house. The notion that a humanitarian and philosophical experiment is being tried has to be dismissed. In the later scenes Madame Hading displayed remarkable power and intensity. It was but natural that French types should be supplied in place of the Cayley Drummies, the Frank Misquiths, and the Gordon Jaynes of the original. 'La Dame aux Camélias,' 'Adrienne Lecouvreur,' and 'Maud' (as 'Les Demi-Vierges' is misnamed by order of the Censure) have also been given.

Madame Bernhardt's first appearance at the Adelphi was in 'Fédora.' She has since been seen in 'Frou-Frou' and other pieces, including 'Andromaque,' her first performance in which in London dates back to 1879. On that occasion, however, she played Andromaque, a less exacting and responsible part than Hermione, which she now assumes. Her youth is retained, and her voice displays its marvellous timbre. The company by which she is supported is of moderate strength. M. de Max was warmly approved as Oreste in 'Andromaque.'

So great has been the success at the Garrick of 'Les Deux Écoles' of M. Alfred Capus that Mlle. Jeanne Granier abandoned all idea of mounting 'La Veine' of the same author, and has during the remainder of her short season confined herself to Henriette Maubrun.

#### Gramatic Gossipy.

SIR HENRY IRVING's tenancy of Drury Lane will end next month. During his country tour and his American season he will depend wholly upon 'Dante,' taking with him, it is understood, no other piece, a course which must greatly facilitate his travels.

ON her return to Paris Madame Jane Hading will produce 'La Seconde Madame Tanqueray.'

MR. ARTHUR BOURCHIER has obtained from Mr. Toole Dion Boucault's adaptation from Dickens, first given at the Gaiety on January 7th, 1871, as 'The Christmas Story,' and subsequently renamed 'The Crickel on the Hearth.' It will be mounted as a Christmas entertainment at the Garrick, with the fairy element reintroduced. Mr. Bouchier will succeed Mr. Toole as Caleb Plummer; Miss Violet Vanbrugh will be Bertha; and Miss Jessie Bateman, Dot.

MISS ANNIE HUGHES's version of 'Lorna Doone' will see the light on the afternoon of the 30th inst. at the Avenue, and will be repeated on the afternoons of the Thursday and Friday following. Mr. Hayden Coffin will be John Ridd; Miss Lilian Eldee, Lorna Doone; and Miss Annie Hughes, Gwenny Carfax.

AT the close of Madame Réjane's coming season at the Garrick 'The Bishop's Move' will be revived with something like the original cast.

'RICHARD II.' will be produced at His Majesty's in September, and will be succeeded during the autumn season by 'Beau Nash' and 'The Man who Was.' Negotiations are in hand for the appearance of M. Le Bargy, of the Comédie Française, in 'L'Autre Danger.'

'TRILBY' was withdrawn last night from His Majesty's, and this evening witnesses the production of a triple bill, consisting of 'The Ballad-Monger,' 'Flodden Field,' and 'The Man who Was.'

MR. FORBES ROBERTSON has accepted from Miss Margaret Young a play called 'The Edge of the Storm.'

AT the Court Theatre 'Everyman' has been replaced by 'Twelfth Night,' given after what is called the Shakspearean manner by Mr. Wm. Poel, with music by the company of Mr. Arnold Dolmetsch.

TO CORRESPONDENTS.—G. Le G. N.—H. E. R.—F. G. S.—J. H. R.—R. M.—received.  
A. P. O.—Will write.  
W. B. M.—Received, many thanks.  
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Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, Bream's Buildings, Chancery Lane, E.C.

Published Weekly by JOHN C. FRANCIS at Bream's Buildings, Chancery Lane, E.C., and Printed by JOHN EDWARD FRANCIS, Athenæum Press, Bream's Buildings, Chancery Lane, E.C.

Agents for Scotland, Messrs. Bell & Bradgate and Mr. John Menzies, Edinburgh.—Saturday, June 20, 1903.